The American Home

10¢

November 1938

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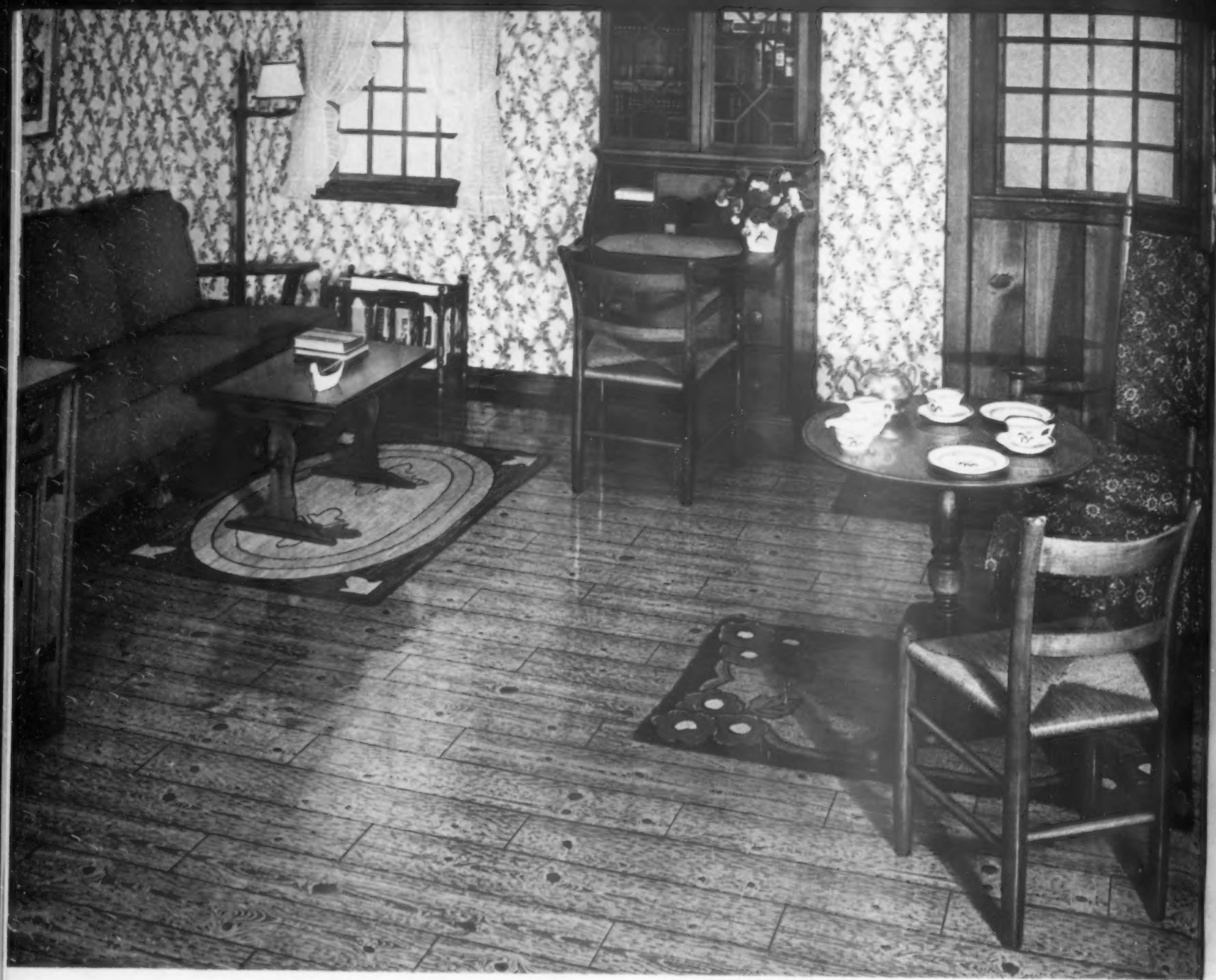

The real color and graining of

KNOTTY PINE

in "STAINLESS SHEEN" floor covering

At left—PABCO Guaranty Rug No. 9841
Below—PABCO Guaranty Rug No. 9860

There's a gracious charm... an inviting warmth ... a cheery, homespun flavor to Pabco Knotty Pine ... bringing a new note of hospitality and friendliness into a home!

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New 1939 Plymouth Is Now On Display

GLAMOROUS NEW DISTINCTION IN STYLING...New High-Torque Engine Performance...Perfected Remote Control Shifting...New All-Silent Auto-Mesh Transmission...New Amola Steel Coil Springs...Improved Airplane-type Shock Absorbers ...New True-Steady Steering...New "Safety Signal" Speedometer.

See this new 1939 Plymouth, with Floating Power engine mountings...100% hydraulic, double-action brakes—supreme product of 14 years' experience.

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Never before so much luxury at a low price! Massive new fenders and built-in headlamps... new style in every modern line.

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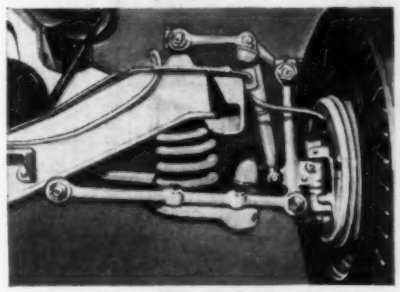

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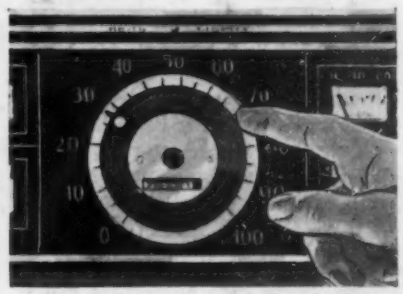

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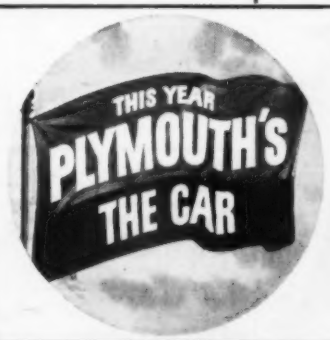

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PLYMOUTH "ROADKING" 5-PASSENGER SEDAN

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Luster that Dazzles!

WITH THE NEW

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SUPERCHARGED WITH *Luster-foam* ($C_{14}H_{27}O_5SNa$)

At touch of saliva and brush, Luster-Foam detergent foams into an aromatic "bubble bath" of almost unbelievable penetrating power . . . consequently it surges into and cleanses hundreds of tiny pits, cracks, and fissures seldom before reached . . . the very areas where, many authorities say, from 75% to 98% of decay starts.

When thousands upon thousands of women and men gladly lay aside their old favorites to use the New Listerine Tooth Paste, there must be a reason. That reason is Luster-Foam detergent ($C_{14}H_{27}O_5SNa$), the strange, gentle, almost magical ingredient that cleans teeth in a new, safe, delightful way.

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Luster-Foam lies inert in this dainty tooth paste until saliva and brush energize it into an aromatic "bubble bath." This "bubble bath" freshens, cleans, and polishes in a way you didn't believe possible.

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1. Sweeps away food deposits. 2. Obliterates dull, stained film. 3. Combats dangerous acid ferments. 4. Reduces the number of decay germs.

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More than ¼ POUND of tooth paste in the double size tube · 40¢
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THE NEW FORMULA

Home of Miss Sylvia M. Allen, Montclair, New Jersey

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Special offer gives you $14.95† RCA Victrola Attachment, which can be attached to any modern AC set, $9.00 in Victor Records of your choice, $2.00 subscription to Victor Record Review, membership in Victor Record Society.

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Combines Record and Radio Entertainment

A SERVICE OF THE RADIO CORPORATION OF AMERICA

No time for a breakdown!

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ONE MORNING I felt that I could not face another day. It was not to be borne—the futility, the cruelness of getting the kitchen cleaned up, only to start another meal. By the time I had one batch of clothes washed and ironed, there was another, just like it, ready for the tub. I was never through. I resented it; I hated it. I was on the verge of just going to pieces, of giving way and not caring any more what happened to anyone. I started to shake, then realized it was cold. Danny! I had sent him out to play without his sweater. I called him in for it. The clock caught my eye. Ten o'clock! The dishes! The wash! Automatically I set to work. Danny came in, hungry for his lunch, and afterward there was ironing to do. Dinner?—better see what today's "buy" is. After dinner, the dishes done, Danny bathed and put to bed, his clean clothes on the chair beside him ready for the morning, Martin said, "You wouldn't be wanting to take those long legs of yours out for a slight gallop, would you?"

"I *was* planning a nervous breakdown," I said. "But I guess I'll take the walk." And so it went. The pressing daily duties just didn't allow for luxuries like nervous collapses.

I had been unprepared for all this. My upbringing and life until the good old crash of 1929 hadn't made any real demands on me. As a matter of fact, the Wall Street panic hadn't changed our mode of living until the summer of 1932. I knew of course that Martin had lost a great deal of money but we still owned our place in the country, a low, rambling house surrounded by ninety acres of meadow and woodland, and we still had our apartment on Park Avenue. We had five in help: cook, waitress, governess for our seven-year-old son, Danny, a gardener, and his helper. We lived conservatively and moderately, we thought, and spent in the neighborhood of thirty thousand dollars a year.

Martin came home one day looking ghastly, and before I could get the doctor he fell on the floor in agony. It was a ruptured appendix, and in spite of an immediate operation, peritonitis set in. Just when that started to clear up, pneumonia developed and for days he was in an oxygen tent fighting for his life.

By the time he came out of the hospital the few hundred dollars balance which I had in my personal checking account was gone.

"Darling," I said in an offhand manner, "I need some money. Will you arrange it?"

"Darling," answered Martin, "I can't arrange it, because there isn't any."

"Well," I said, undaunted, "don't look so sick about it. Not having cash on hand isn't so important. Our credit is good. We can live for months, until you get going again. It isn't as though we had to leave our home. A lot of people do, you know," I said earnestly, trying to convince him that we weren't so badly off.

"I know they do," said Martin. "As a matter of fact, we are among the many who do. You see dear, we don't own this house any more. The bank does, and they want possession immediately."

The first thing to do was to let all the help go. I gathered them together and told them how it was. They went to pack. Danny came running to me, his little face the picture of consternation. "Mummie, Fraulein and Delia and Jennie are going away! What's going to happen to us? Who is going to take care of me?"

"Why, *I* am, lambie."

"But Mummie, do you know *how* to take care of me?" he asked incredulously.

It was like a slap in the face. Because between just you and me, I didn't. Danny had always had competent nurses to take care of him. I saw to it that he was happy. I had never had any of the physical "do" of him. I didn't know how to cook. I had never washed or ironed anything. I had never done any housework. (There are more women in the world today than I like to think about who haven't, either.) Danny and I spent a great deal of time in my flower garden. It was large, beautiful, and well kept. For years I had taken first prizes with my delphiniums at the flower shows.

WE DECIDED to take a cheap apartment in the city. There was one advertised in the Sunday paper: "Floor through, fireplaces, garden—$30." Well, it sounded too cheap but we would look. Downtown we drove, past Greenwich Avenue, Bleeker and Houston Streets. Yes, there it was, a quiet street, an old street, lined with squat brick houses, serene in the Sabbath rain. There were several thin, high buildings with fire-escapes crawling up their somno-

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lent middles, which attracted only a passing glance from us. Our house was one of the red brick private ones. Mr. Santini, the owner who lived upstairs, showed us through. The five rooms were tiny and bright. The woodwork and two fireplaces were charming. It was a cold water flat. (No heat, no hot water.) A gas water-heater in the kitchen and a gas radiator at either end of the apartment took care of the heating plus the fireplaces. The rent did not include gas for heating. It was quite dirty. "Sure!" said Mr. Santini, "I will have it painted. Look! This is the garden."

The rain was pouring down on a back yard littered with boards, paint cans, and bricks.

"The man's an optimist," murmured Martin.

"There must be dirt under all that," I said. "We can use the wood for the fireplaces and the bricks to edge the flower beds."

"What flower beds?" he asked.

"We can bring some things in with us—plant shrubs in front of the fence—a perennial border edged with bricks, and grass in the center for Danny to play on."

"And geraniums in the cans make a hundred per cent refuse disposal," finished Martin.

"Herbs grow nice in cans," spoke up Mr. Santini. "They are good in sauce for macaronies."

We moved in on the first of October, another rainy day. Mr. Wilkin, our ice man, loaded the furniture (mostly discards salvaged from the barn) on his truck and for fifteen dollars deposited them, together with the shrubs and trees for the garden, in our new abode. The apartment had not been painted. The next day I awoke to what sounded like the uproar of a major disaster. There were voices, cries and yells.

I FLEW to the window; Martin and Danny were there too. What a pageant met our eyes! The street, the sidewalks were full of children, laughing, crying, fighting, playing. The tall thin buildings across the street were disgorging their young into the after-rain sunshine. They were typical New York tenements.

A public school at the end of the block with door wide was drawing to its stern bosom some 600 children from the neighborhood. At noon they tumbled out with shrieks of relief to return quietly with stomachs, if not full, at least bribed into a quiescent languor. But three o'clock! Ah, magic hour! That was the time of jubilation! The street was like a carnival—ice cream men, the sweet potato man with his little oven cart, lined with trays of penny roasted sweets; the man with the mounds of shaved ice, doused with poisonous-looking syrup, and most heavenly of all (to the children), occasionally the merry-go-round, horse-drawn, hand-cranked, its music shriller still than the children's ecstatic cries as they were revolved into a state of pleasing vertigo.

"We will get out of here," said Martin, "just as soon as we can."

AND we did—but it was three years later! Those were trying days that followed. Martin, still weak, was selling bonds on a commission basis. Only no one was buying bonds. The money was going out; not much, but each day's food made a dent in the little we had. I had to learn how to buy, to search for the daily bargains in the stores and on the pushcarts. I had to learn to cook. A failure meant a real loss. I wanted Martin and Danny to eat well. I was nervous and strained so over every meal that I could hardly eat. The meals were monotonous (I was afraid to try anything new) until Martin brought home Fraggatelli's Modern Cook Book. "Look up meat pie!" he said beaming. It started. "Take one large hog and hew it into gobbets." Fraggatelli was an army cook in the good old days of kings. "He" was exchanged for another cook book. I slept with it under my pillow. I collected recipes from newspapers, magazines, grocery stores. I learned to cook, and well, in time.

Meanwhile Danny played in the garden. He had had two years instruction by an excellent governess and was ahead of the average seven-year-old. He could read and write, so we did not send him to school. It was dull out there for one little boy, playing alone. (In spite of the "landscaping" we had done!) All three of us worked to clean it up. Martin sawed the boards in fireplace length, split some for kindling, and raked them under the outside garden stairs. We used the bricks for edging, planted flowering shrubs together with eight arborvitae and four cedars for winter green. The following spring we painted the fence, planted zinnias, petunias, marigolds, and sun flowers, and built an arbor for an old wisteria vine that was rampant among the debris when we moved in. I hesitated about letting him go out to play on the sidewalk. There were all kinds of children there, some of them pretty tough, little kids. Danny hadn't played with children much and I didn't know whether he could take care of himself among such a mixture. Then there was the fear of the street. Could I trust him not to run in front of a truck? Thanksgiving Day brought the revolt of the males. Danny had been looking out of the window, enjoying the carnival spirit that pervaded the block—the children were "dressed up," some tottered on

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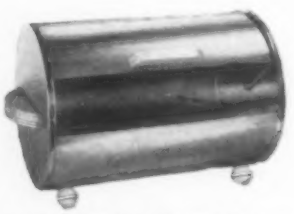

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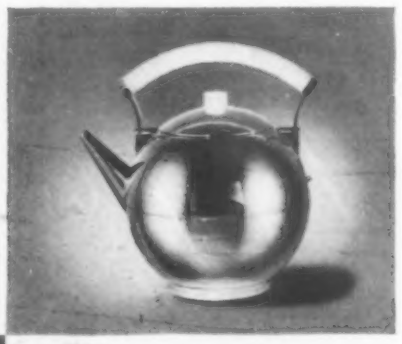
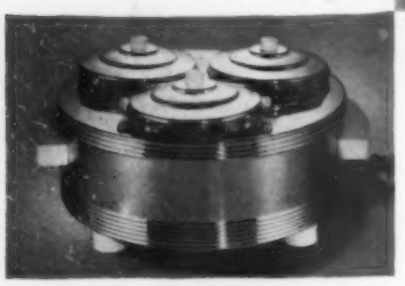


ELECTRIC TEA KETTLE brews tea for 2 or 12, right at the table. Pours without dripping. Chromium finish with white trim. $7.95.



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CHASE BRASS & COPPER

high heels, long dresses dragging on the sidewalk, others had blackened their faces; girls were dressed as boys, boys as girls. "I wish," said Danny wistfully, "that I could put on my cowboy suit and go out there."

"You can," said Martin.

"You can't," said Mummie.

"What are you trying to do," Martin said, "make a sissy out of him? I want my son to grow up to be a man!" (Is there a father alive who hasn't said just that to his wife?")

Martin won, and Danny sallied forth. He was immediately surrounded, engulfed, questioned. A country kid, and seven years old. "Don't let him go in de street." I heard an older boy say. That was a great day for Danny. He came in eyes shining, cheeks glowing. "Gee, Mom," he said, "it's fun to be poor!"

With the passing of time I learned; my confidence grew; that harassed feeling gradually left me. I began to take pride in the meals and keeping my family and the place clean. I talked to the neighbors, became friendly with some of them. I heard of a better soap to use, how to cook Italian spaghetti, about Judson Health Center where I could take Danny to check on his growth and general well-being; about Greenwich House Music School, where many of the children on the block were receiving a thorough musical training and education. It was inevitable that I should become a part of the life of the block. You can't mingle and remain aloof at the same time! My first experience with being a part of it came when the young wife downstairs had her first baby. She was very young, very frightened. She gave vent to her terror by screaming every time she had a pain. "She ought to get down to her job," said the old midwife. "Puttin' all her strength into yellin' that way, she'll never get through it." Well, she got through it all right, but the baby was born dead. The undertaker was called immediately. He came, carrying a heavy, silk-lined cardboard box under his arm. The old lady washed the baby (it was a beautiful child), but she was too old and shaky to dress it. "You do it," she said to me. "Those little buttons run through my fingers and I can't get its feet into the shoes."

I did it and turned around and there was Danny, round eyed and wondering. "Why did God send it, then take it away so soon?" he asked. I didn't know the answer, either.

Danny became in the years we lived on that street as tough a little mug as there was on the block. That and the street "lingo" dropped from him like a mantle when he entered our door. But there were a number of other things which he didn't drop.

"You two are going to hell," he unexpectedly announced one evening when he sat down to supper.

"Why?" we inquired, startled.

"Because you don't go to church every Sunday. It's a mortal sin to miss mass. All the kids around here say so."

"But we aren't Catholics."

"Oh yes we are!" said Danny with conviction. "If you don't go to church, I'll grow up to be liar, because I told all the kids we are Catholics."

"But Danny—"

"You can't argue with a seven-year-old's religious beliefs," said Martin gloomily. "We are going to mass."

If we thought that would be the end of it, we were mistaken. On Good Friday Danny went out as usual. I spoke to him when he came in. He looked at me silently, with large sad eyes, but no word could I get him to speak. I was frightened out of my wits. I commanded him to answer. Taking pencil and paper he wrote, "I cannot spik. Holey frieday." Most of the children on the block were keeping silent. No wonder it was quiet out there!

Then there was Joey. Joey and Danny were inseparable. For two years they fought each other's battles, shared everything they had with each other. They were the Damon and Pythias of the block. One day Danny brought Joey in at lunch time.

"Mom, can Joey eat here?" he asked. This was unprecedented. Those mothers saw that their children ate. There was something wrong, somewhere. "Of course," I said. "Wash up, boys, and give Joey a clean towel, Danny." During lunch it came out. Joey's mother had been sick. He came home from school at noon. She was in bed, asleep. He couldn't waken her. He was frightened, came down to the street and found Danny. Together they had gone back and tried again to waken her. "Nuthin doin," said Joey. "Pop'll be sore when he gits home. Nuthin done around. No dinner or nuthin. She'll ketch it, allright." He started to cry. "Excuse me, missus," he said. "That's what makes me feel so bad. She don't feel good, see. An Pop gits so sore. She's been ketchin it sumpin awful lately." Joey went back to school. I got the janitor in Joey's building; he got "the cops"; "the cops" the ambulance. Joey's mother was dead, and the children's society got Joey. Which was a break for him, said the block, with a father like that. Oh yes, it was discussed pro and con by young and old alike. And nine-year-old Danny was in on it all. It was then he started

[*Please turn to page 65*]

Holiday Meals are here again!

IF YOU'RE IN FAVOR OF FLAVOR, USE "PINEAPPLE"

BY ANN CARROLL

THANKSGIVING MEALS are *four*—and you'll not be allowed to forget it!

First There's Breakfast . . . (no matter *what* time the "Royal Bird" struts forth). Done the day before, it's no trick at all to serve fat red apples baked, as usual, with Crushed Pineapple in their middles (ordinarily you'll need no sugar). Serve with bran muffins.

Then Comes the Feast Itself: This is set largely by tradition, but you'll add distinction by serving Hawaiian Canned Pineapple. Use the luscious slices as a smart garnish, by cooking them gently in butter and sugar, with a squeeze of lemon, a bit of the rind. Top each with a small cube of tart jelly.

Or, as we've shown at the left, let your garnish be the vegetable course. It's done like this:

PINEAPPLE TOP HATS

Mash cooked sweet potatoes, season, and shape into balls or cones. Roll in chopped cooked bacon or browned almonds. Place on slices of Pineapple, slip them into a moderate oven (350°) until heated through; baste frequently with Pineapple syrup and brown sugar.

Supper is Often in Order: Our suggestion, shown in the lower illustration at the left, is a platter of cold sliced turkey with molds of jellied cranberry sauce, lettuce cups of chilled Pineapple Tidbits bathed in French dressing. Serve with bread and butter sandwiches, crisp celery and a hot drink.

And There's the "Day After": Strip the turkey carcass and have creamed turkey with hot slices of Pineapple. If it's hash, serve Crushed Pineapple as a sauce—or mix Pineapple Tidbits into your turkey salad. For *different* desserts, try adding drained Crushed Pineapple to mincemeat, for pies—or to the whipped cream that tops pumpkin pie.

Remember, Hawaiian Canned Pineapple is *wholesome,* too! It not only supplies vitamins A, B and C, but also food-iron and copper for the blood, reinforcing alkalinity, and natural sugars for energy.

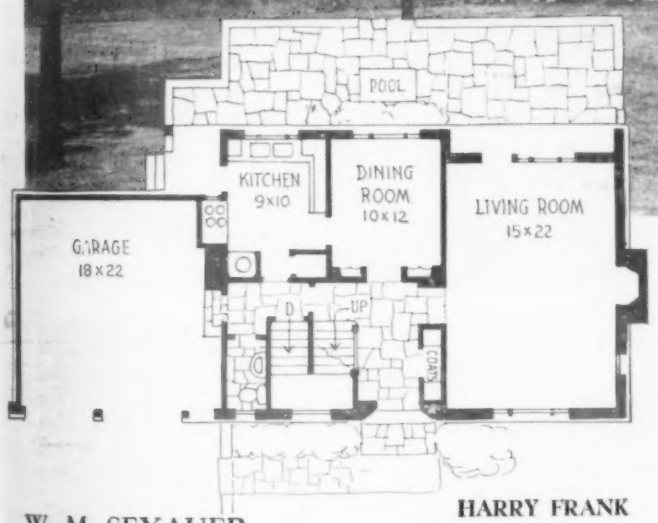
So keep Canned Pineapple in holiday—and *everyday*—menus!

Harold Haliday Costen

12 AUTUMN—what does it suggest to you . . frost . . football . . falling leaves . . or, perhaps, colorful chrysanthemums?

***These are** blossoms of the anemone variety Marietta as grown by Mrs. Harold I. Pratt, Glen Cove, New York*

A Page from The American Home, Now an Ohio Cotswold



W. M. SEXAUER

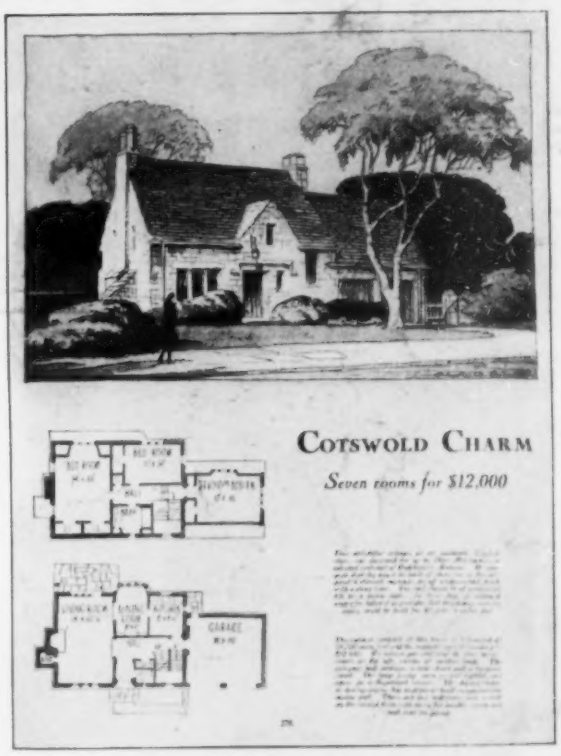
HARRY FRANK
Architect

ONE cold, blustery February afternoon in Akron, Ohio, thirteen wives discussed the absence of their husbands, who were attending the laying of a cornerstone, and opinions differed as to whether this was a new occupation or a new alibi. But out in Silver Lake Village, beyond the city, the men hopped nimbly from beam to beam in a chilling wind and watched the placing of a stone in the basement of a house under construction. The house, being built by the last bachelor among their crowd, was to become the delightful, picturesque home shown above. The occasion was celebrated with appropriate ceremony; behind a stone in the basement fireplace, a bottle containing an illuminated scroll signed by everyone present was inserted by the architect, and the event was concluded with a welcome and warming toast to the house and its future occupants.

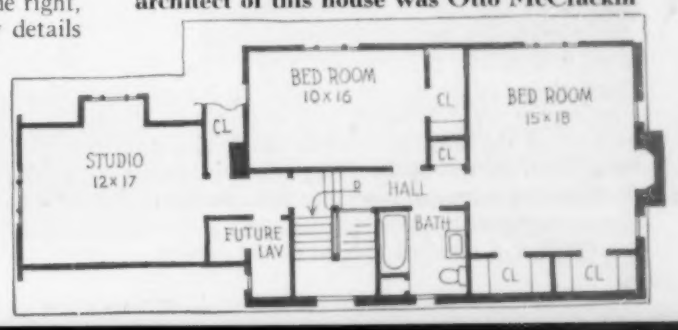
Five months later, on a perfect July afternoon which formed a bright contrast to the bitter weather of the February ceremony, the house was thrown open for the wedding of the owner, Mr. A. E. Boedeker, and his fiancee. A dignified stone house now stood on what had been a plateau of frozen mud, while dogwood and more formal planting united the house with its site and with a series of rock-walled terraces leading down to the lake shore.

The house was built from a design which appeared in THE AMERICAN HOME in February of 1932. Mr. Boedeker liked the original sketch of Mr. Otto McCrackin, an architect of Kansas City, and took the published material to a local architect, Mr. Harry Frank. By way of adapting the design to this particular site, Mr. Frank reversed the plan so that the living room and garage are on the left of the front door rather than on the right, and door and window trim and many details were varied to the owner's taste. The exterior was built of richly textured Chagrin River stone, laid horizontally. On the interior the creative, artistic abilities of the architect and of the owner (who is an art director) were expressed.

It was decided that all of the



A page from our February, 1932 issue. The architect of this house was Otto McCrackin



Left: The rear dormers are of brown stained siding and the walled terrace is flagged with stone. Below: Trellis frames the garage doors

Photographs by Hedr

Above: A covered recess between the living room and the rear terrace shelters the wood pile, a bench, and a chest for chair cushions. All of the porch furniture is hand made and is pegged together. The terrace includes a dining table, a pool, and sculptured figure

interior trim and construction were to be of chestnut—a relatively rare wood in Ohio. Finding the wood, however, was quite a task, as most of the chestnut trees in this vicinity were killed off several years ago by a blight. At that time a lumber company went through the country cutting down all the good, standing wood, and dividing the rough cut lumber with the farmer-owners. Mr. Frank drove over miles of muddy lanes before he had enough lumber for the job, but what he found was fine material—at least three inches thick, air dried, antiqued with genuine worm holes and with the marks of the circular saw plainly visible. The chestnut was used after slight scraping to remove the rough surfaces. The circular saw marks were left and the wood stained and waxed.

All of the interior trim is heavily massive in keeping with the character of the architecture. Batten doors, equipped with specially designed wrought-iron hardware, are standard equipment throughout. In the bedrooms, the closet doors have open, ornamental panels for ventilation. The fireplaces in the living room and recreation room have solid chestnut mantel timbers about twelve inches square which were carved by the owner and his father, both skilled woodworkmen. The living room mantel boasts an intricate design of classical heads and the recreation room timber bears the interesting phrase from Shakespeare, "All Hoods Make Not Monks." The ceilings are beamed in all rooms except the master's bedroom. Walls are of plaster in a hand-finished texture. In the living room and dining room the plaster is waxed, while paint is used to finish all other walls. All the lighting fixtures used throughout are of wrought iron and were especially designed for this house.

Visitors always remark upon the beauty of the stained-glass windows. The decorative glass has been used sparingly however. The terrace door in the living room incorporates a design that has won several prizes. In the stairway window the sunlight filters through a symbolic design bearing the owner's initials, an artist's palette and a brush and hand. Smaller designs are used for color notes in the front door, dining room windows, and in the studio.

Women visitors are very enthusiastic about the kitchen. The same heavy chestnut wood is used for trim and for cupboards and gives the room cheerful warmth and color. An electric cooking stove in an alcove is set up on

a stone foundation. Above it hang brightly polished copper pots and pans that are used regularly for cooking but serve also to further the decorative scheme. Usually one or more Sheboygan metwurst (summer sausage to you) are also hanging there, seasoning and ripening for some appreciative dinner guest. A plate rail displays quaint and colorful peasant ware, and cupboards on either side of the sink are bright and attractive with curtains of monkscloth designed by Mrs. Boedeker. The dining room is small in size as the plans indicate, but it has been skillfully arranged so that there is no effect of cramping. The long table is placed before the window and the carved bench and end chairs, made by the owner's father, drawn up to it. The only other furniture is an antique carved chest.

Upstairs, up treads so massive and thick they should be permanently squeak-proof, are two bedrooms, a bath, and a studio. The latter, with its studio couch, can be used as a bedroom suite as well as a studio for a dressing room—lavatory and a large clothes closet adjoin it. The basement in addition to housing the heating plant and laundry, includes a bunk room with double bunks of solid, heavy chestnut, providing overflow accommodation for unexpected guests. There is also a recreation room. A capacious bar greets the visitor on entering; centered in back of it is an oil painting of Bacchus. Its deep, rich colors blend pleasingly with the dark chestnut wood and with the sparkling glassware. Opposite the bar the deep, stone fireplace is framed in heavy timbers and decorated with its carved motto,

Above: The English character of the house is evident in the heavy beams, rough plaster walls, and dark flooring of the living room. Right: The hand-made dining room bench and carved chairs

Left: Rich toned chestnut timbers are used in the kitchen with copper pots and pans and colorful peasant crockery. Above: The living room mantel is a chestnut timber decorated by carving

Left: The recreation room with its carved wood framing and stone flagging has the charm of ancient rooms. The bathroom neatly unites old wood and new fixtures

Exposed wood beams are a feature of the studio

A man-size bar is included in the basement recreation room, framed in the heavy timber piers, and complete with stools and all the paraphernalia of a thoroughly modern bar. A painting of Bacchus forms a rich background

an oil mural of a monk in a wine cellar, and with steins, jugs, and interesting lanterns. The pots and kettles are all authentic, dating from early settlers in the Western Reserve, as is the pitch pot that hangs at the right of the fireplace. Numerous guests have been entertained in this delightful, stone-flagged room which seems to catch the quality of an old, medieval one. They leave their names in the special guest book after absorbing the unusual beauty and friendliness of the whole house. While it must be confessed that building a home as exceptionally attractive as this carries some duties with it, the enthusiastic and excited friends who pop in at odd moments with friends in tow to whom they "must show the house," for instance—these are not actually burdensome duties and the hospitable owners secretly enjoy them enormously.

WINDOW GARDENS make CHEERY ROOMS

KATHERINE CRAYNOR

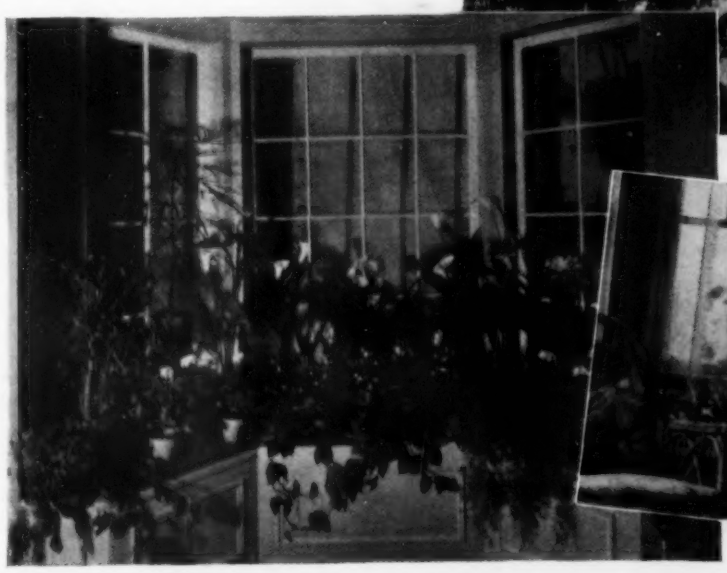
FEW things afford a family more pleasure or add more cheer to a home than a window garden. The type of house and its furnishings determine the room in which to place it. Often a formal living room will not lend itself to the informal treatment of the indoor garden that will be especially attractive and enjoyable in the dining room or kitchen. When possible choose a south exposure; if this is not available, an east window may be used instead.

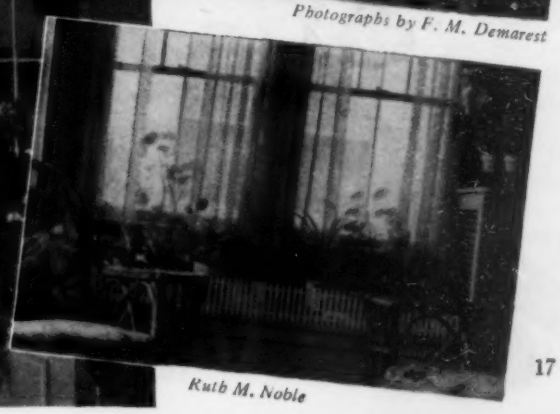
It is desirable to have two or more glass shelves placed across the window or group of windows; they should be supported by plain, inconspicuous brackets which will not detract from the beauty or artistic arrangement of the plants. Do not use a shade in this window, but let the curtain rod extend a little beyond the window facing on each side so that simple colored draperies can fall at the sides to provide a setting. The fabric must suit the room and, of course, harmonize with its general color scheme as well.

Choose gay, colored flower pots for the shelves, making sure that they, too, harmonize with their surroundings; in a dull room they can supply interesting color accents. It pays to buy pots of good quality and keep them for use year after year. Place bits of broken pot or small stones in the bottom of each container to insure good drainage. In filling them use earth to suit the nature of the plants they will hold: woods soil and leafmold for ferns, sandy loam for others, and good, rich, black compost for still others—the majority of kinds, in fact.

As to the plants themselves, ferns, palms, and various vines are always important. English ivy, glossy and beautiful, is not especially sensitive to changes in temperature which are hard to avoid in the average house. Wandering jew in different shades is interesting and not difficult to grow. A sweet potato, kept moist in a hanging container, will send out shoots and form a lovely vine. Vinca (peri-

[*Please turn to page 92*]



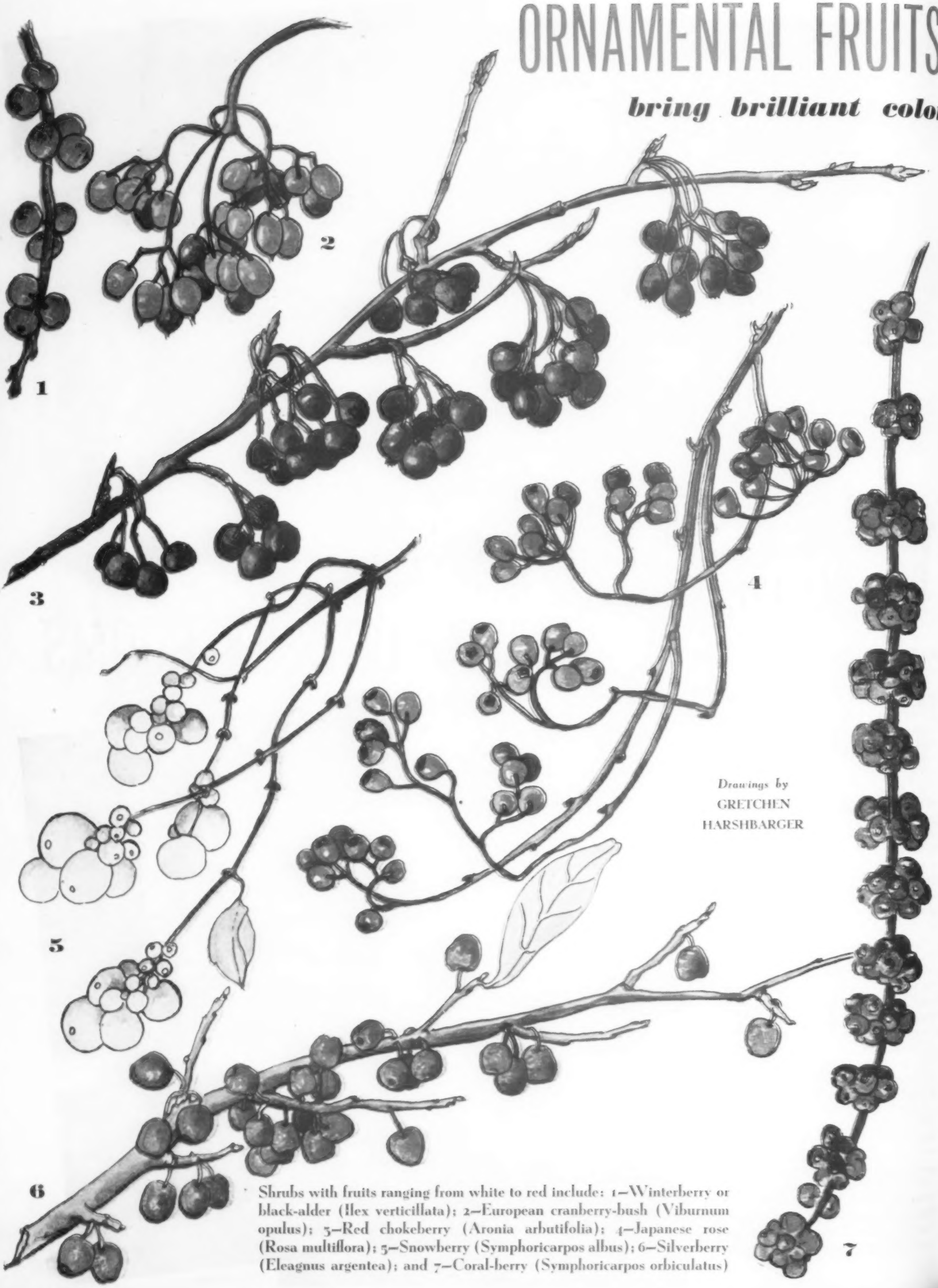


Photographs by F. M. Demarest

Ruth M. Noble

ORNAMENTAL FRUITS

bring brilliant color



Drawings by
GRETCHEN
HARSHBARGER

Shrubs with fruits ranging from white to red include: 1—Winterberry or black-alder (Ilex verticillata); 2—European cranberry-bush (Viburnum opulus); 3—Red chokeberry (Aronia arbutifolia); 4—Japanese rose (Rosa multiflora); 5—Snowberry (Symphoricarpos albus); 6—Silverberry (Eleagnus argentea); and 7—Coral-berry (Symphoricarpos orbiculatus)

AND FALL FOLIAGE

to your garden—if they are used correctly

Flowering dogwood—lovely in blossom, fruit, and fall foliage

FORDYCE C. DEITZ

SPRINGTIME is a season of such buoyant enthusiasm in gardening that many of us make it the occasion of most—if not all—of our garden planning and active cultural operations. More than that, we keep it dominantly in mind in laying out or modifying our garden effects, in flower beds, shrubbery borders, etc. In other words, we are likely to become spring-minded at the expense of many very beautiful late season color combinations that we might just as well enjoy. There are rich possibilities especially in the skillful selection of trees and shrubs for the color of their autumn foliage and fruit. Moreover, plants which are striking in the brilliancy of their final salute to summer need not, for that reason, be any less desirable when in flower, whenever that may be. Thus the gardener who uses them receives an extra dividend on his original investment without being called upon to pay any additional premiums from time to time.

It might seem unnecessary to offer this reminder right now when the woodlands as well as the shrub plantings are preaching this same lesson so vociferously. Yet it is at just such a time, when we are taking it all in through our visual senses and soaking up its loveliness as a matter of course, that we are apt to overlook its significance. It is so easy to fail to connect effect and cause; to neglect to make notes regarding subjects that we might introduce to improve our home surroundings, whether the actual planting can be done immediately or must be postponed until the early spring season.

Yellow fall foliage is characteristic of some plants under practically all conditions. With others, yellow shades may develop in leaves as the result of conditions unfavorable for the formation of characteristic autumn reds. Whenever a dependable yellow effect is wanted, one or more of the plants listed at the end of the article should be selected. The development of red tones, which add very much to the autumn garden picture, is, as explained farther on, favored by a fall period of bright sunny days and cool nights. In certain seasons those conditions do not prevail and the red colors are dull in consequence. Some of the subjects in the tree and shrub groups which, in normal autumns, may be relied upon to produce beautiful red highlights are also listed farther on.

Several types of fruits provide an exceptionally fine source of fall color in the garden, and if we are sufficiently fall-minded when making our plans, we will not overlook their possibilities. The range of color includes nearly everything from white to black, through yellow, orange, scarlet, blue, and lavender; and in many cases, the shrubs hold their fruits well into the winter. Because so many plants are attractive in their berry-bearing qualities, only the most striking ones are included in the lists at the end of the article.

Shrubs which flower late in the fall are not numerous, but a few deserve mention. As cold weather approaches it is indeed heartening to come upon a plant like the witch-hazel (*Hamamelis virginiana*) boldly displaying its yellow flowers in defiance of winter. While its extreme degree of lateness is rare, the following subjects also blossom quite late: Garland-flower (*Daphne cneorum*), pink; purple bush-clover (*Lespedeza formosa*), purple; bluebeard (*Caryopteris incana*), violet-blue, and Rosa rugosa, pink and white.

The explanation of autumn foliage colors is most interesting. To outline it briefly and simply, yellow in leaves is due to one or both of two pigments (carotin and xanthophyll) always present in most leaves, but not visible during the

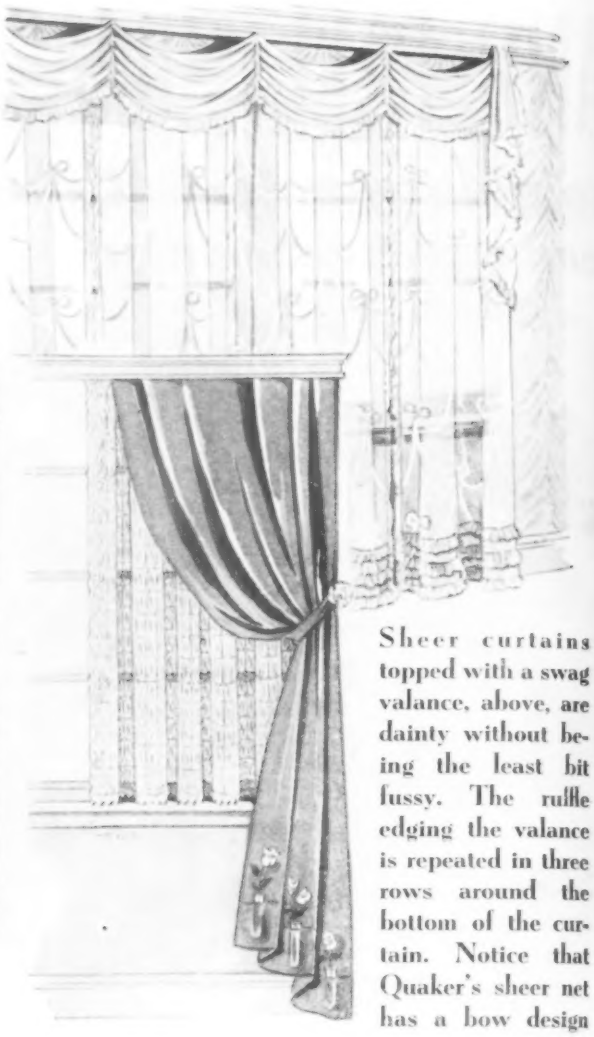
[*Please turn to page 80*]

For effects with blue and black berries use, among others: 8—Blackhaw (Viburnum prunifolium); 9—Regal privet (Ligustrum obtusifolium regelianum); 10—Jetbead (Rhodotypos tetraptela); and for its waxy white fruit, 11—Bayberry (Myrica carolinensis)

Quaint and feminine as your grandmother's Sunday dress, this window treatment at left and below expresses a new fall mood. The valance and draperies in two tones make a perfect frame for sheer ruffled curtains. Notice that this is an interesting way to handle three or more windows

Edna Kern, Decorator

Mattie Edwards Hewitt

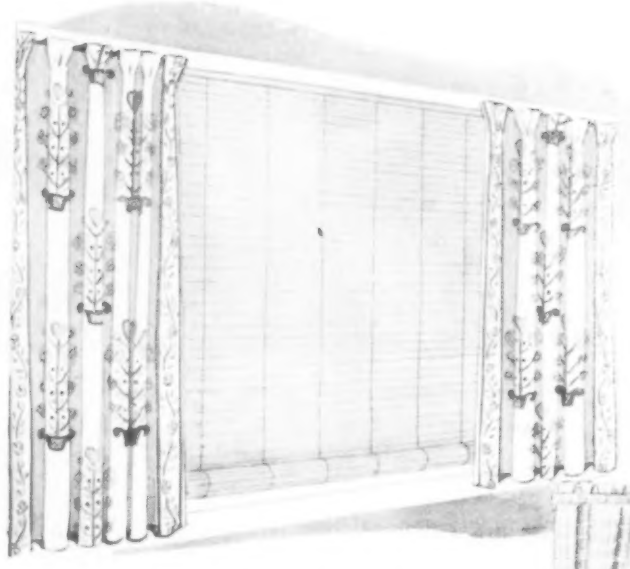


Sheer curtains topped with a swag valance, above, are dainty without being the least bit fussy. The ruffle edging the valance is repeated in three rows around the bottom of the curtain. Notice that Quaker's sheer net has a bow design

Here Are Some New Window Treatments

Sketches by Artine Smith

In a room with patterned wallpaper, try plain draperies looped at the sides. These are a soft diagonal textured fabric, pinchpleated at the top, and hung in graceful folds over a Celanese ninon glass curtain to floor

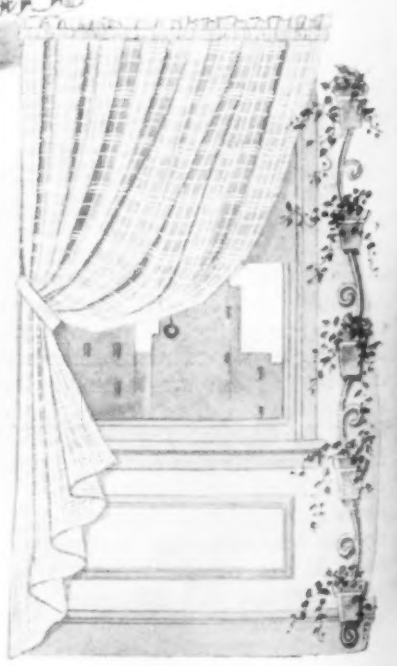


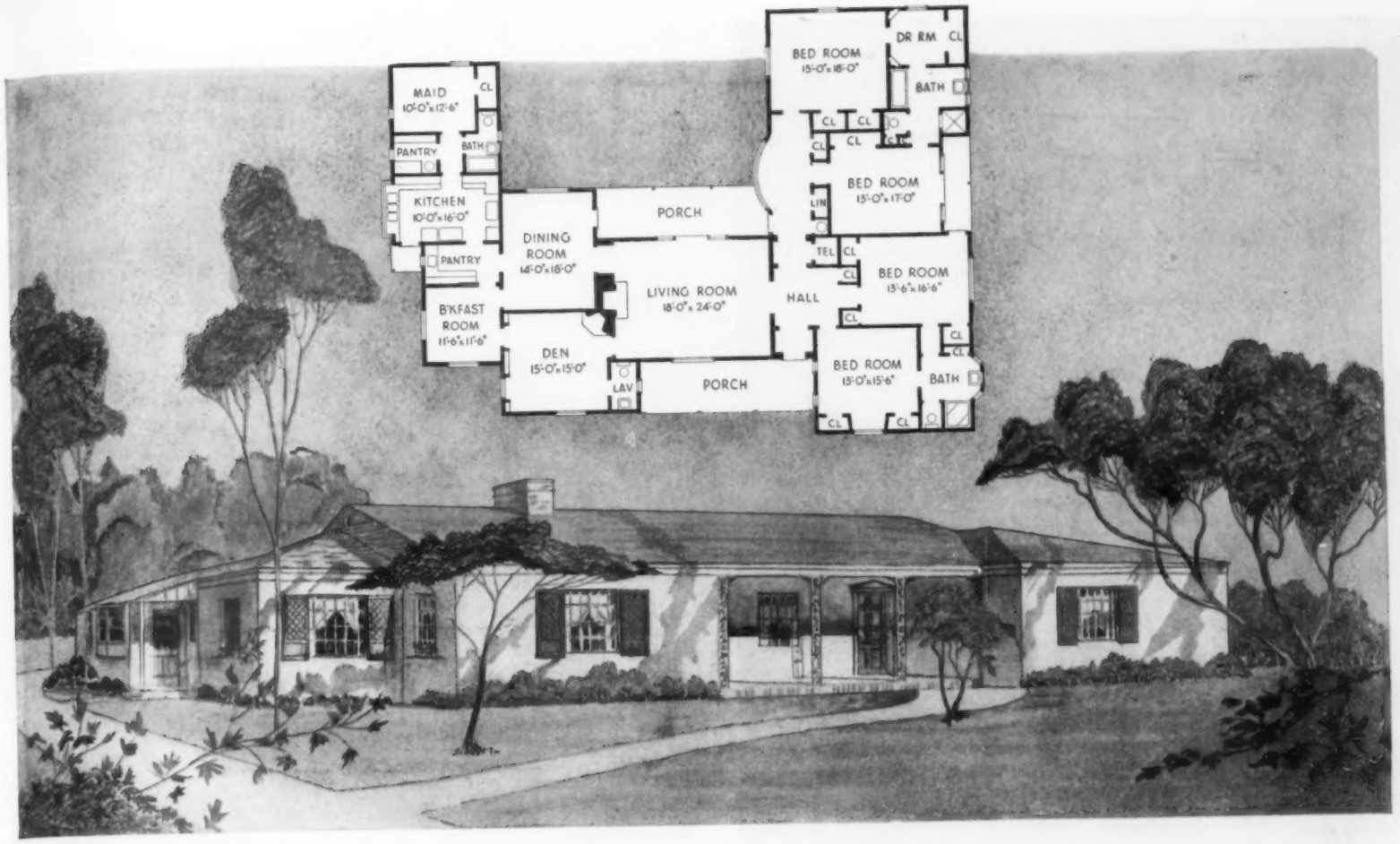
A new kind of drapery trimming comes in tiny glass tubes! The tubes, placed in pockets at the hem, hold fresh flowers, as illustrated above left. Glass curtains with some pattern interest, like these of beige lace, are effective. Scranton

If you have a large picture window, we suggest sill-length casement draw curtains. These above are made of Cyrus Clark's smart new Swedish Modern cotton fabric, a gay flower pot design on a natural ground. Mayfair natural shades make a striking combination

Plain off-white walls enhance Colonial's gay floral stripe chintz on a white ground. A strip used horizontally covers the cornice and is carried on around the room. Columbia's Venetian blind repeats wall color

Pots of ivy help to make a decorative window, exactly right for the home where gardening is a hobby. A simple white net curtain, tied back over a colored window shade, has interest in its simple plaid design





THE BAR NOTHING RANCH

The California Home of Mr. and Mrs. J. W. Condon

On Easy Street in Downey, California, is the long, low ranch house, called the "Bar Nothing," belonging to Mr. and Mrs. John W. Condon. It is one of those places designed for easy, carefree living both indoors and out, with a badminton court and Ping-pong table in the large patio, and pleasant, comfortably sized rooms decorated with taste and ingenuity.

The exterior architecture is simple but extremely interesting because of the wing projections and white wrought-iron trellises. The green shutters and red brick porch contrast effectively with white stucco walls, while a lantern type of brass lamp by the front door is in keeping with the friendly personality of the house. Leading out of

Admirably suited to both indoor and outdoor living is this U-shaped plan, for all the rooms are on one floor and there is a large patio in the rear. Notice that refined details add interest to the simple exterior architecture. The bay window, above, lends pleasant variation to the straight lines

Architects
E. A. KAISER CO.

Billowy white curtains and dainty dressing table skirts are charming additions to both guest and master bedrooms

The Mott Studio

the patio is a gate taken from the old home of Rudolph Valentino, which no doubt attracts its share of attention. Sound interior planning has provided at least one and usually two or three desirable exposures for every room in the house.

Directly at the left of the entrance hall and overlooking the patio in back is the living room, with its fireplace on the far left wall where it does not interfere with the view. A large built-in mirror around the fireplace reflects nearly the whole room, at once adding to the feeling of space and bringing together the decorative scheme. Hand-blocked linen draperies, blue garlands, and vases of wheat on a white ground set the key for the color scheme, which is further emphasized by a blue carpet and white walls. By upholstering one fireside chair in the drapery fabric additional pattern interest has been achieved. Other harmonious fabrics and bright decorative accessories lend the necessary variety.

In the front wing at the right of the front door is the guest room, really one of the most charming parts of the house. The dressing table group, in front of a recessed window, is as feminine as the daintiest little girl you know. Billowy white curtains veil the window, and the dressing table skirt is white point d'esprit trimmed with huge blue ribbon bows. The small lamps have blue and white polka dot shades. Soft blue wallpaper, with tiny yellow and white flowers arranged in diamond patterns, and a blue rug set the background for this color scheme. The beds and other furniture are maple.

While talking about bedrooms, we must go into detail to catch the delightful spirit of the baby's room. Mrs. Condon's little

[*Please turn to page 91*]

FOR RENT—Furnished

ALICE DOUGAN GASS

ALMOST everyone has lived in a furnished house at some time or other. Usually the arrangement has been forced and temporary: just until—something or other happens. You may want to look around you, to judge what neighborhood will be most suitable before settling down. Or you may be waiting for the furniture fund to get its growth. But, even after you have bought house, furniture, goodwill and all, you will be missing an interesting and enlivening experience if you do not occasionally rent and live in a house furnished by someone else. Of course, if you are the proud owner of a perfect house, with priceless furnishings, you will not be particularly interested in living with imperfections for even a short time. But if you can abandon your own things to the mercies of other people for a while, you will find it rather a lark to creep into someone else's shell.

Part of the educational value of the project lies in showing your own house to prospective tenants. You will find out how far you fall short of other people's standards of comfort. That is interesting, even though you do not propose putting a drain in the basement, a radio in every room, or concealed sprinklers in the lawn. You will innocently insult one tenant by asking if she is renting her own house furnished. She will look at you with a shudder and say, "Oh, I couldn't dream of renting my things." And then some day you will see her house with her own things in it and you will be even; neither could you dream of renting her things, unless after a midnight feast of mince pie.

Still, she will be a good tenant. "Not like some," as Eeyore would have said. There have been tenants who left jam in the middle of the sofa and weeds tree-top tall in the back yard. But sometimes you will not be flattered to come home to a spotless house, after the tenants have left, when your family says

pleased. "It looks a lot better than usual."

The real fun, though, comes at the other end. Of course if you are methodical persons you will know a long time ahead just where you are going to be. You will write and tell an agent, or a trusted friend, perhaps, and serenely move into the ideal house the day you arrive at your pre-destination. You will have missed a good deal of wear and tear, but you will also have missed part of the fun of picking out a house by hand.

This family has a way of deciding where to go after the car is packed and the new tenants are in possession of six rooms, furnished, for the summer months, large yard, cool basement study, automatic hot water, electric refrigeration. Sometimes, after reading our own want-ad we almost decide to stay at home instead. But we pack the children and the dog and all the bags and bedding very neatly into the car, and after several days on the road, we arrive quite unheralded in a strange town. Then we begin.

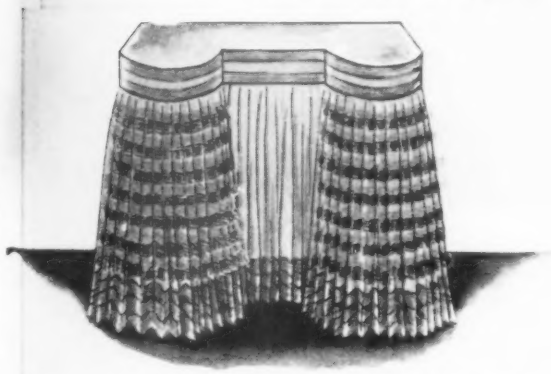
You are optimistic at first. You remember that you always have succeeded in finding a furnished house, wherever you have gone for the summer. Of course you want something at least reasonably within your means. Your agent will look at you in a calculating way, and she will write down some possibilities

[*Please turn to page 89*]

Put a Dirndl on Your Dressing Table

Dirndls are just as fashionable for our dressing tables as they are for us! The one above has red buttons marching down the center. Next to it is one of beige handkerchief linen banded with floral chintz

Suggestions and sketches by
ELEANOR HORST



Here is a sophisticated version of the dirndl, made of sheer silk instead of the more usual cotton. Rose and green plaid is accented by a green center insert

Aprons of floral chintz decorate a skirt of square box curtain net, at left. A French Provincial dirndl is floral chintz laced in magenta velvet

For the high-school girl, this skirt is made of washable cream-colored linen with blue motifs. The banding is reverse in color with a smaller pattern. Notice that the double kerchiefs hang free on each side. Though easy to make, this is very effective

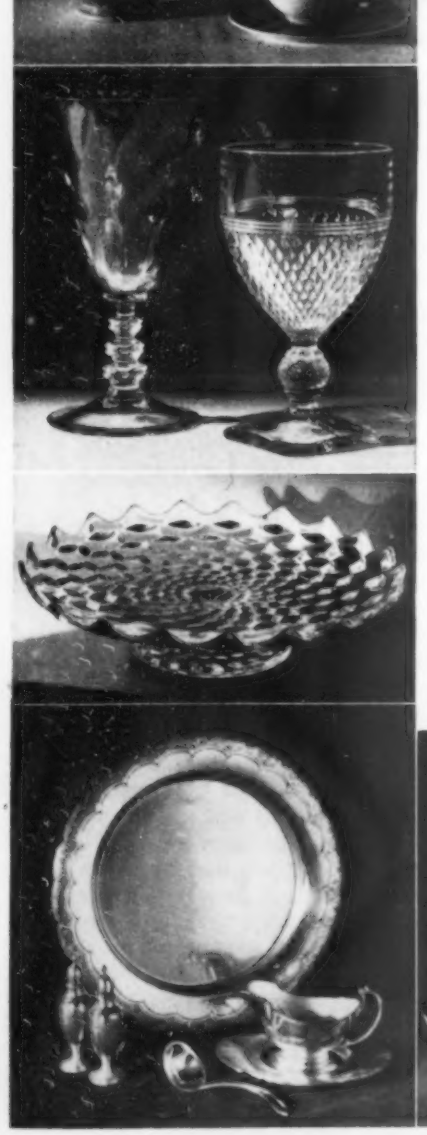
DIRNDLS are not only fashionable for our dressing tables, but they are practical, as well! Whether you buy a fine mirror-topped table or simply have your husband reshape the old kitchen table, one of these gay little skirts will make it an important but inexpensive part of your decorative scheme. Your dirndl can be made of one of those washable fabrics that come out of the tub looking like new. If you make a simple one, shirred at the top, it can be ironed in only a few minutes. Best of all, you needn't feel the least bit extravagant about having several changes to suit the seasons and your moods. Never has there been a style more practical and attractive.

When it comes to giving your bedroom a decorator's flare, a dirndl is the answer. Take for instance the one laced with magenta velvet, and imagine it in a French Provincial bedroom. A valance of the same lacing over matching draperies would be very smart and give the room a feeling of unity. The floral chintz used for those cunning aprons over the curtain net skirt would make very cheerful draperies. And notice the dirndl with shiny red buttons at the top of the page. Why not make an amusing valance trimmed with the same buttons and perhaps make a button-on chair slip-cover of the same fabric? (If you have a gay young daughter she would be sure to like this.)

That a dirndl can be quite sophisticated and formal is illustrated in the one made of rose and green plaid sheer silk. You might have plain green silk spreads, draperies of the plaid, and cover your chair or chaise longue in a floral chintz with rose and green the predominating colors. That would make a bedroom of great charm and dignity as well as of originality.

Back to the practical side again, and we see that dirndls can cover any number of "furniture faults." Suppose the old dressing table legs are marred, or their finish is worn. Hide them behind a new skirt! Perhaps your dressing table is not well designed or is not in the style of your other pieces. Why not have your husband make the necessary structural changes, and then you dress it in a new dirndl to match the draperies? Whatever the faults, the chances are that one of these simple little skirts will conceal them—and no one but you will be the wiser.

Now that you've seen these dressing table dirndls and are inspired (I hope) to make one for yourself, let me make one suggestion. Try designing an entirely original one! It doesn't matter whether the starting point of your idea is a fabric that strikes your fancy or a yard of left-over fringe that ought to be used for something. Go ahead and try it!



Some of us like our turkey country style—peasant linens, English earthenware, and fresh fruits heaped in plain wooden bowls

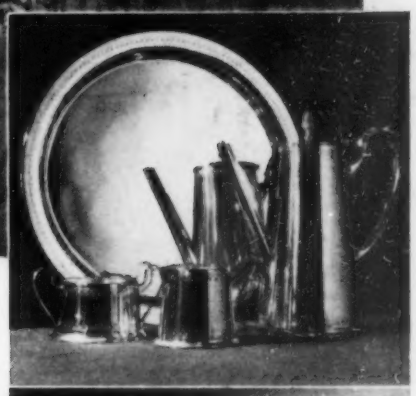
When we set this Thanksgiving table we thought of you who appreciate nature's rich autumn colors, her abundant yield of fresh fruits. English earthenware plates from B. Altman & Company, with a fruit and vegetable design in browns, yellow, and grape, were our first choice and set the color scheme. McCutcheon's deep golden yellow tablecloth made a glowing background for the centerpiece of fruits and walnuts. Cambridge water goblets from Altman's, and Gorham's beautifully simple Hunt Club pattern silver gave much dignity to our very simple setting.

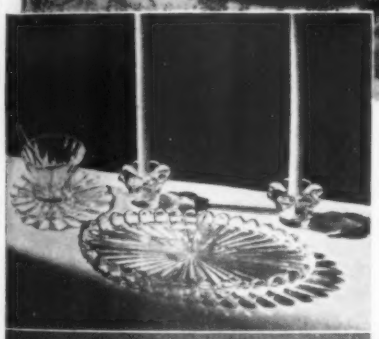
Other suggestions for an informal table, beginning at the upper left and reading counter clockwise are Pacific Clay Products' dinner ware in cherry-red. Next you see one blown and one pressed glass goblet from Cambridge, Fostoria's famous Early American fruit platter, and some lovely silver from Towle. Fred Leighton's gay bowl and platter; goblets from Cataract Sharpe; Watson's silver in Meadow Rose pattern. From Pitcairn are two richly colorful Royal Doulton plates; entree dish from Rogers; Mitteldorfer Straus pottery turkeys are decorative in red and white.

All photographs by E. M. Demarest

EITHER

Simple or Elaborate

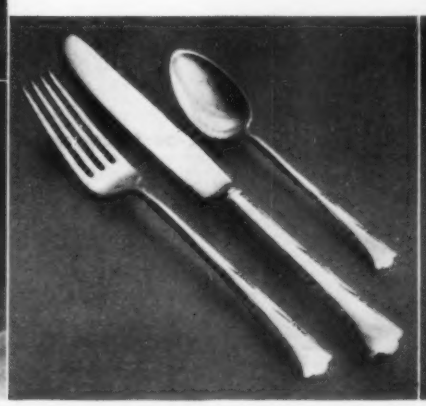


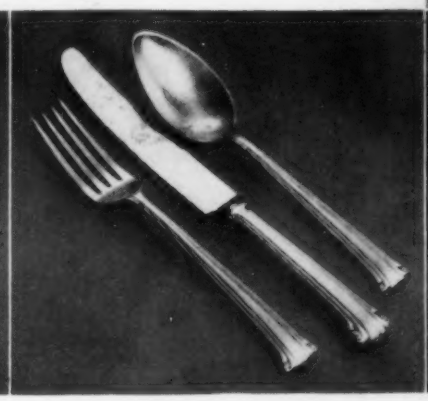


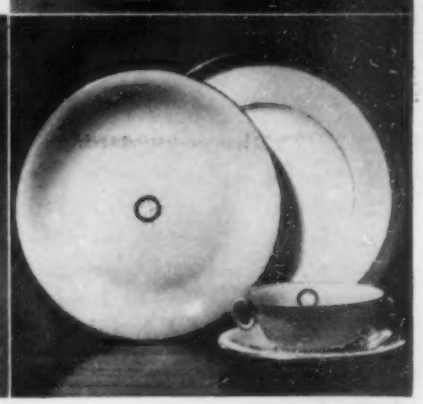
To others Thanksgiving is a formal dinner—crystal goblets, the finest of china, all very festive and set on a heavy lace cloth

For a formal Thanksgiving table, too, we decided that a colorful fruit and vegetable centerpiece was most appropriate to the season. The heavy, cream-colored Quaker lace cloth makes a background of luxury at small cost. Very fine Lenox china, a blue laurel design on white ground, comes from W. H. Plummer and is perfect here. Duncan and Miller's graceful "teardrop" water goblets are from B. Altman, as are the napkins. Our last selection, silver, was carefully made, for it had to emphasize established character. It is the Gadroon pattern from International Silver Co.

If you wish other suggestions to grace a table of elegance, consider first Heisey's Crystolite glass relish dish and other accessories (at left, top). International's Norse pattern is important, as are the Georgian vegetable dish and Chelsea platter from Oneida. The Kensington pitcher and glasses are useful in any household. Next you see Gorham's Greenbrier pattern; then Reed and Barton's aristocratic Cotillion pattern. From Macy, Theodore Haviland, and Fisher Bruce, respectively, come the handsome plates. The last silver patterns, subtle in detail, from Wallace.







All photographs by F. M. Demaree

This view (left) toward the house was evolved from this one (below)

Forlorn in May— a Garden in July

LUCILE GRANT SMITH

When the weather begins to grow warm and the days lengthen, garden lovers start their spring dreaming. Some have places in which to realize their dreams, some do not; others only *think* that they do not. It does not take much space to keep a gardener happy, to produce quantities of flowers for cutting, and to provide a pleasant retreat where the fragrance of the garden and the fresh summer breeze can be enjoyed in secluded privacy. And even though a late start is unavoidable, much can be done to turn an unpromising outlook into a charming reality. As proof, consider the accompanying pictures photographed only two and a half months apart. The first views were made the latter part of May, the others were made early in August of the same year.

It was well along in May before it was definitely decided that some place had to be found for a few flowers. The prospects were far from promising, and in the beginning there was only a hope that part of the space shown in the "before" pictures could be cleared and made available for a few rows of annual flowers for cutting.

This spot, seventeen feet wide and fifty-three feet long, had been used for storing ashes and the many other things that accumulate where there is room and where they cannot be seen. With a planting of shrubs next the house on the north, the walls of two large garages on the east and west, and an overgrowth of choke cherries on the south, it was enclosed entirely. Along with the cherry, a good vigorous crop of burdock, teasel, goldenrod, and wild asters demonstrated each year nature's effort to conceal and correct those things which man overlooks, condones, or just neglects.

The first step was the removal of the ash cans to a more appropriate place and the discarding of everything that was not needed.

Beginning with the removal of rubbish which, in May, looked as shown at the right, our simple garden-making gave us this terrace and this vista from it by the middle of July (above)

It was interesting to see how the enthusiasm increased as each load was carried out, and also how things that had been carefully set aside because they "might be useful some time" began to lose their imagined value and found a place on the pile of discards. The old wheelbarrow, for instance, might have been repaired, but it was badly rusted and needed a wheel, and there was a good one in the basement; so out it went.

When the rubbish had been removed and the weeds cut down, the ground was found to be more irregular than it had seemed before. As it was necessary to level it to prevent water standing on the future flower beds, the wild cherries had to be dug up. When they were gone, the space looked so much larger that there seemed no reason for not using it all for a garden.

The soil was far from encouraging—heavy clay, with here and there masses of subsoil that had been dumped by the builder, along with spots of ashes that had been used to fill holes. The subsoil and some of the ashes were removed and the rest spread around to be worked in during the leveling process. Then a layer of cow manure was distributed plus two pounds of superphosphate for each hundred square feet of ground. The whole area was then spaded to a depth of about twelve inches. It was still so heavy that a bale of peat moss was forked in and thoroughly blended. A good raking then created the sort of picture that a gardener loves—well-prepared soil ready for planting.

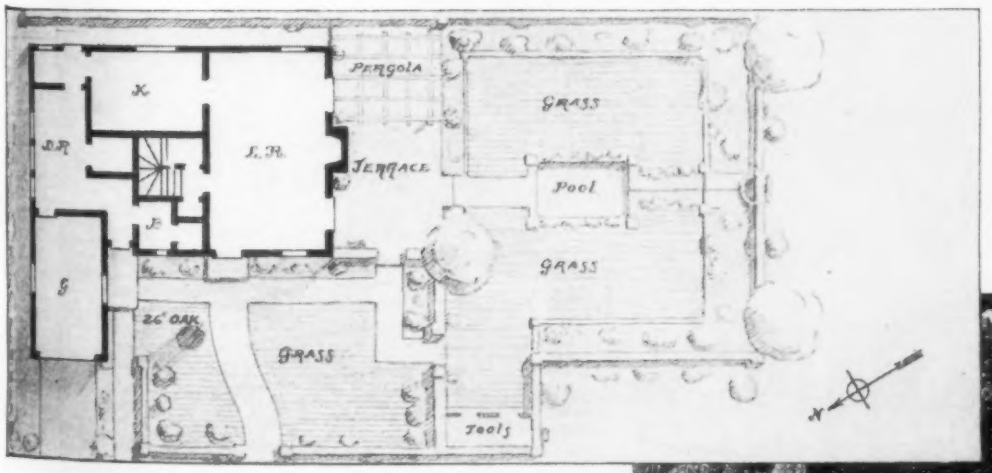
As the idea of just a few rows of flowers had long since been given up, a center path was marked off and stepping stones from a near-by creek bed were laid down temporarily to be more carefully put in place later in the year. It was late to obtain much of a variety of plants from the nursery or to grow many things from seed. Annuals that were

[*Please turn to page 80*]

Samuel H. Gottscho

Small, simple, intimate, this rose garden is meant to be lived in. Garden City, New York, home of Mr. Northam Warren

The Garden You Live In . . . . . R. C. McCOLLOM



IN AN article in the September AMERICAN HOME I discussed the landscape treatment of the front facade of the home under the title, "Put Your Best Foot Forward." I considered this as the first step toward the ultimate solution of the landscape problem.

When this has been taken we have fulfilled our obligation to the public and may feel free to spend a proportionately greater amount of money for our own pleasure and enjoyment. I would next create a small garden in close proximity to the house. Such areas are known as "postage-stamp" gardens, or outdoor living rooms. As the latter name suggests, they should be adjacent to the house or easily available from some door of the house. If at all feasible, place the garden so that it includes a terrace to which there is direct access from the interior through French doors or triple-hung sash windows. If these doors or windows create an axis, it is very desirable to create our small garden about it.

This suggests formality. But, further than this, it tends toward symmetry, and I think you will agree that this point is well founded when you consider that the garden has become distinctly architectural

Berlon Crandall

An inviting California "postage-stamp" garden, but with a tendency to multiply accent points

because of its proximity to the house. By its original conception it is small, and in limited areas it is difficult, if not impossible, to create balance without a predominance of symmetry. Another point in favor of formality is that it is more economical of the small space available than a picturesque or naturalistic treatment would be in the same location.

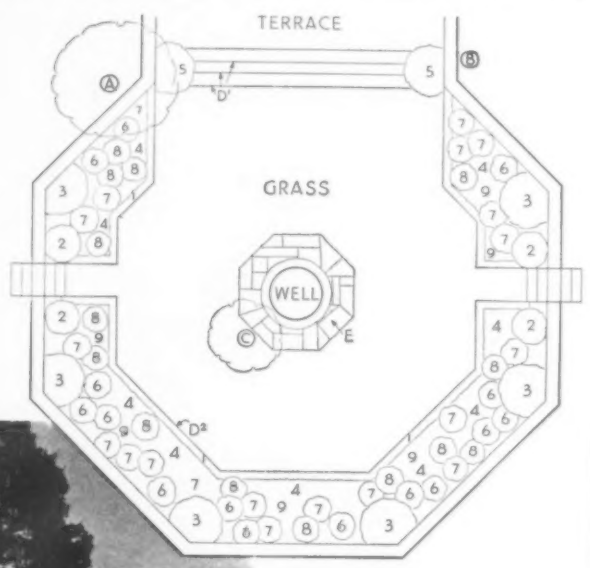
Now we are ready to discuss the matter of enclosure, for a garden does not exist until it is enclosed or, at least, until its boundaries are clearly defined. There are different means to this end, but hedges and masonry walls are the main solutions. A wall will gather the garden in as an integral part of the house, provided it is of the same materials, more than a hedge will, so the choice becomes a question depending entirely upon the desirability of this close association.

The more common solutions in the case of the wall are stucco and brick, whitewashed or red, depending on the house. If this is Colonial in shingle or clapboard, a low brick wall with a white picket fence mounted on it is another happy solution and gives more air circulation than a wall. In the case of a higher brick wall, if air circulation is a problem, series of openings arranged in a conventional pattern can help solve it.

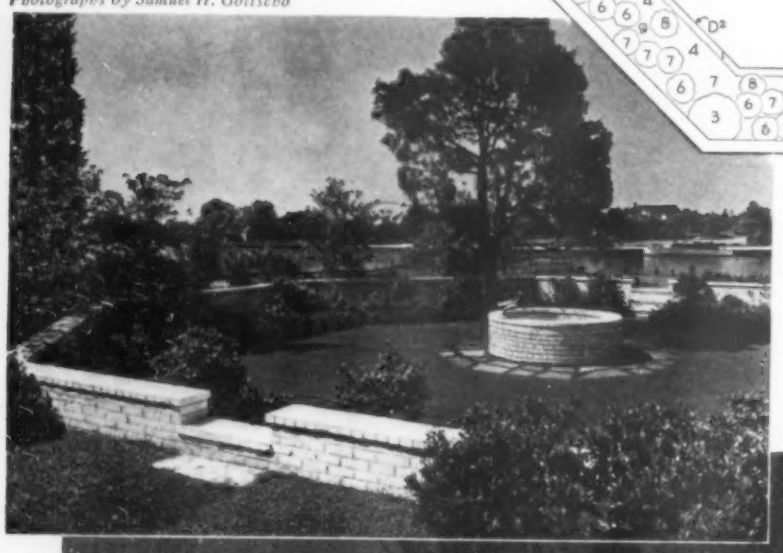
If a hedge is to be used there are numerous plants adaptable—and many more which are not so suitable. I would be careful to select for a hedge a plant that is slow growing in order to minimize maintenance costs. A few that come to mind are the Hicks yew, the upright Japanese yew, American holly, and Japanese holly among the evergreens, and hawthorn and winged euonymous in the deciduous field. Most of these can be maintained as either a loose-growing, soft definition or a hard clipped hedge.

The interior layout of the garden, we agreed, is to be formal. In the main, I would try to keep all planting areas toward the edges and leave a dominating expanse of well cared for turf in the center. The exception to this would involve a rose garden which would

[Please turn to page 681



Photographs by Samuel H. Gottscho



At this water's edge home, steps lead from the garden terrace to an octagonal, paved outdoor living room

Warner Jones, Architect — *R. C. McCollom, Landscape Architect*

PLANTING LIST AND KEY

	Plant	Size (Height)	Quantity
A	Red maple (Acer rubrum)	12" (caliper)	1
B	Trumpet creeper (Bignonia radicans)	12'	1
C	Cedar (Juniperus)	12" (caliper)	1
1	Box-leaved holly (Ilex bulatta)	10-12"	117
2	American holly (Ilex opaca)	3½'	4
3	Star magnolia (M. stellata)	5-6'	6
4	Snow azalea (A. indica alba)	2'	19
5	Dwarf Japanese yew (Taxus cuspidata brevifolia)	5' specimen	2
6	White rhododendron (R. carolinianum album)	3'	15
7	Japanese andromeda (Pieris japonica)	2½'	19
8	Mountain andromeda (Pieris floribunda)	2-2½'	14
9	Drooping leucothoe (L. catesbaei)	2'	10
D¹	6" steel curbing (5" exposed)		71 ft.
D²	4" steel curbing		120 ft.
E	Worn flagstone 2" thick		80 sq. ft.

Thousands of Women go back to School

THIS fall the editorial staff of THE AMERICAN HOME played schoolma'am to thousands of women all over the country, from Seattle to Miami, and from Coast to Coast. It was of course, great fun, but much more important, it was extremely helpful and educational for our own schoolma'ams as well as for the "pupils." Classes were held in the most logical "schoolhouses" in this country—those great department and furniture stores which have done so much that is educational and civic-minded, and which have not merely sold goods behind a counter. Their managers and buyers interpret as well as sell those things which the manufacturer makes, and repeatedly ask what magazines are doing that they may more intelligently stock and display those things which editors find to represent good style, honest workmanship, and fair prices. We came back to our desks better editors because we had established closer contact with thousands of people and illustrated with actual merchandise from their personal source of supply how to solve their actual problems. Our classes were not mere lectures on the theory and principles of good home decoration. *We* taught "school" with real merchandise and our "tools" were those same things they could actually use or buy to solve their own problems. We left behind us thousands of "pupils" with not only the principles of good decoration, but with a thorough knowledge of what was available to them, how intelligently and economically to select, as well as how to use these things correctly. Not only can they help but be better decorators, they are bound to be better buyers in the future, and we know that thousands of our "pupils" must, unlike most "pupils," look forward to returning to more classes in these same hospitable "schoolhouses." We are deeply sorry that we could not have had a magic carpet that would have brought us to every town and city in America simultaneously, for we think that everyone who missed out on these classes missed out on a lot of fun and a heap of larning!

But what, you ask, were these classes? Well, we shall try to describe them to you, though you really ought actually to see one of these "schoolbags" to appreciate how much fun all this education was. The entire editorial staff of THE AMERICAN HOME (excepting only our economist, cook, and clerical help!) set out to give Interior Decorating Courses in as many cities as we could possibly take care of, and still get out the next issue of your magazine. Actually, it was a "workshop," for every lecture given by our staff schoolma'am was supplemented with home style talks by buyers, decorators, and other members of the store's personnel. Each day in the classroom was followed by a personal tour to that floor where the merchandise discussed that day was on display "in the flesh," and everyone had "homework" to do. But right here, let us give you a bit of what actually happened. "Teacher" (and not one could manage to look "prissy" however she tried!) rang her bell. . . .

"Will school please come to order! I'm trying my best to look and act very severe and schoolma'am-ish—but I find it's harder than I thought it would be, for there's so much fun ahead that I'm bubbling over with excitement, as I know you are going to be. For this time you're going to take an active part in the party, and not merely be onlookers. No wallflowers here! We are all going to play this game together.

"And it is a game, this decorating and furnishing, but like all games, the rules change from time to time, and that is why I am here, to try to point out some of the new rules—for, of course, you are all familiar with the old ones. I don't need to start out with this audience, and lay down the fundamental principles of decorating. Most of you here have fully established homes, and long ago you learned the ABC of decorating and furnishing. This is not an ordinary class, then, it is a P. G., a Post-Graduate course, which will bring you up-to-date on the 1938 variants of what you already know.

"Let me explain a little bit how we are going to work. Each one of you has received a big school bag. We have taken an ordinary sort of living room, a room too long for its width, as so many oldish living rooms are, and with the door and window openings ill-spaced for good furniture arrangement. Its furnishings belong to the 'green and rust' era—nothing atrocious about them, but definitely dated and without brightness or good planning; an average living room, suffering from an acute case of dullness. This room we show in full color and did a maquette of it without its original furniture, so that all four sidewalls and the floor can be cut out and refurnished, and redecorated, giving us a 'toy' or miniature room with which to work.

[*Please turn to page 82*]

Workshop Classes were given in these stores—

In BOSTON—
Jordan-Marsh Company

In BROOKLYN—
Abraham & Straus, Inc.

In BUFFALO—
The William Hengerer Company

In CHICAGO—
Marshall Field & Company

In CLEVELAND—
The Higbee Company

In DENVER—
The Denver Dry Goods Company

In DES MOINES—
Younker's

In INDIANAPOLIS—
L. S. Ayres & Co., Inc.

In LOS ANGELES—
Barker Bros.

In MIAMI—
Burdine's Inc.

In MILWAUKEE—
Boston Store

In OAKLAND, (Calif.)—
The H. C. Capwell Company

In OKLAHOMA CITY—
Harbour-Longmire Company

In PITTSBURGH—
Kaufmann Department Stores, Inc.

In ST. LOUIS—
Stix, Baer, & Fuller Company

In SAN FRANCISCO—
The Emporium

In SEATTLE—
Frederick & Nelson

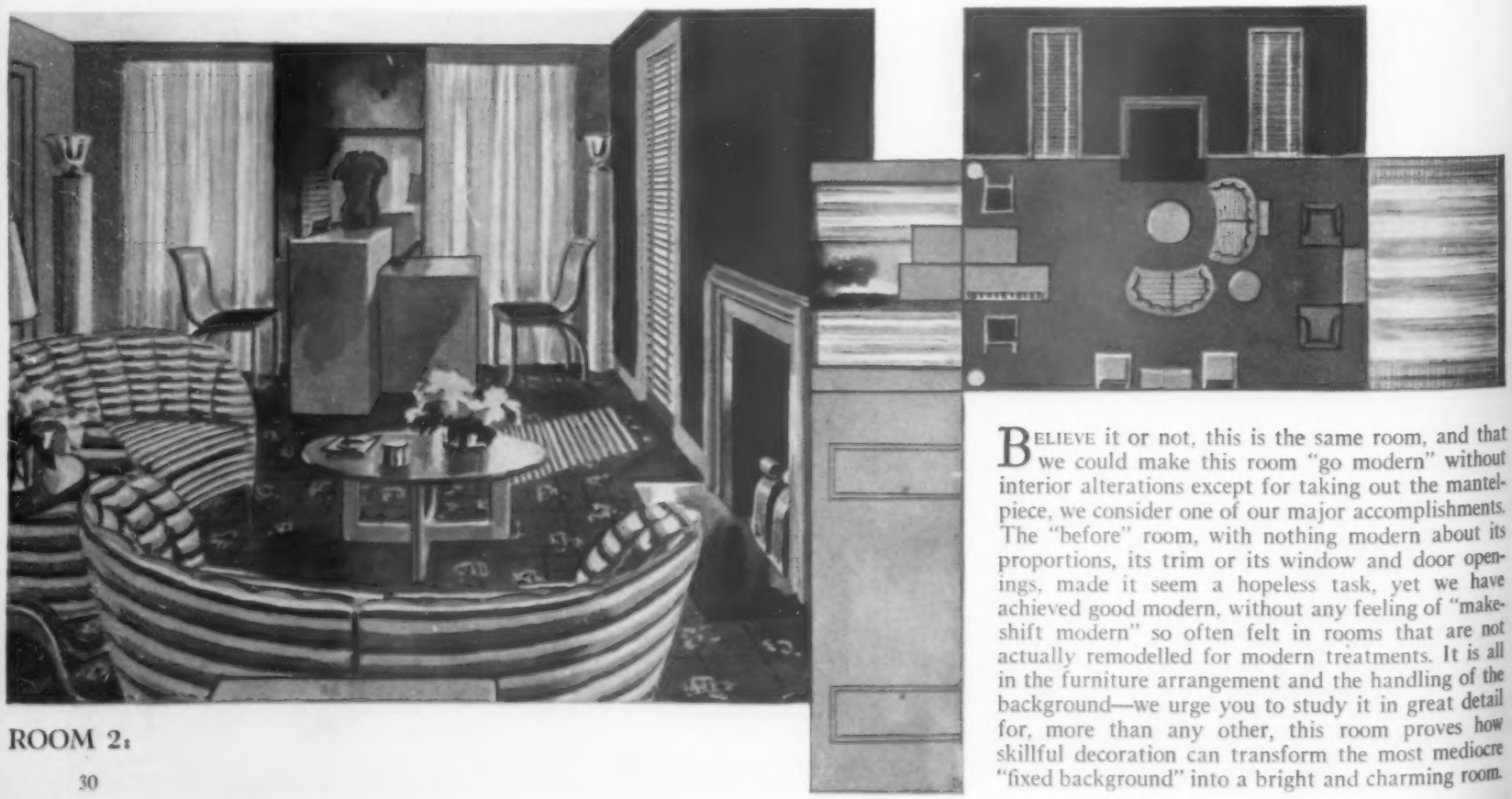
Here are the ROOMS

A selection of five wall backgrounds was given, and here is how "teacher" worked out each background, using the same materials that were available to her "pupils".

(See previous page) All five "solutions" are the identical "before" room, with no interior remodelling.

ROOM 1:

WE have told you that one of the marked style trends this fall was that Early American was becoming more sophisticated and less "farm house" than it had been in the past, and that this feeling was not only apparent in the new Early American furniture, but that it was also evident in the lovely new fabrics designed for this newer type of Early American room. This room illustrates perfectly our point, both in its background and in the selection of furniture and fabrics. You will remember that at one time maple always conjured up yellow walls or naive scenic wallpapers as the only appropriate backgrounds for Early American maple. Here, against soft blue painted walls you see the subtle combination of a luminous green floor covering and formally draped windows replacing the "cottage" tie-backs. Maple furniture of rather delicate design is used with mahogany pieces. The result —Early American that is sophisticated and elegant rather than the "cosy" sort of thing we so often associate with Early American. Not that we do not like the cosy atmosphere of an Early American farmhouse—we do, but all too often this atmosphere is not really suitable for the social life of an average American family who have but one living room and must use it for both formal and informal living and entertaining. In this handling of a living room, we think we have achieved this difficult but necessary chameleon quality of an informal, dignified living room! If you used the blue painted background, and wish to know in detail which of the fabrics, floor coverings, furniture, etc. we used, that you may compare "teacher's" choice with the things you chose, a stamped, self-addressed envelope will bring any "pupil" who attended one of our Workshop classes, descriptions of everything used in these five rooms.

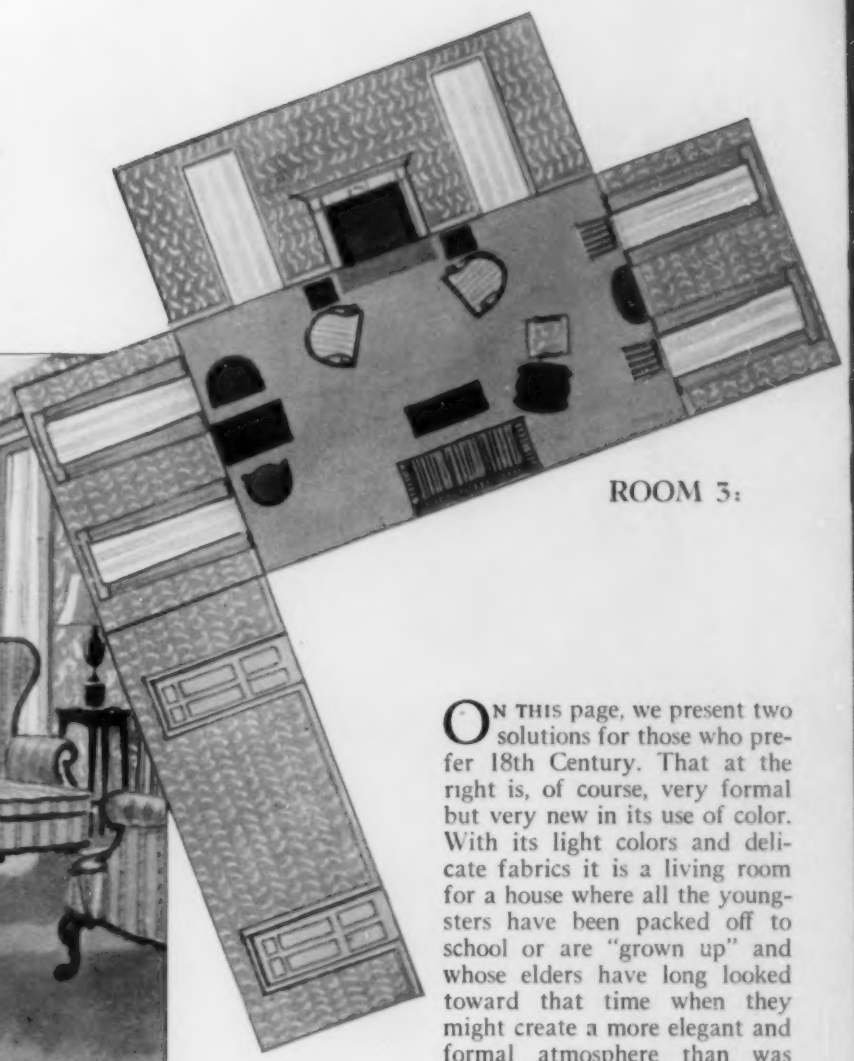


ROOM 2:

BELIEVE it or not, this is the same room, and that we could make this room "go modern" without interior alterations except for taking out the mantelpiece, we consider one of our major accomplishments. The "before" room, with nothing modern about its proportions, its trim or its window and door openings, made it seem a hopeless task, yet we have achieved good modern, without any feeling of "makeshift modern" so often felt in rooms that are not actually remodelled for modern treatments. It is all in the furniture arrangement and the handling of the background—we urge you to study it in great detail for, more than any other, this room proves how skillful decoration can transform the most mediocre "fixed background" into a bright and charming room.

that "Teacher" did!

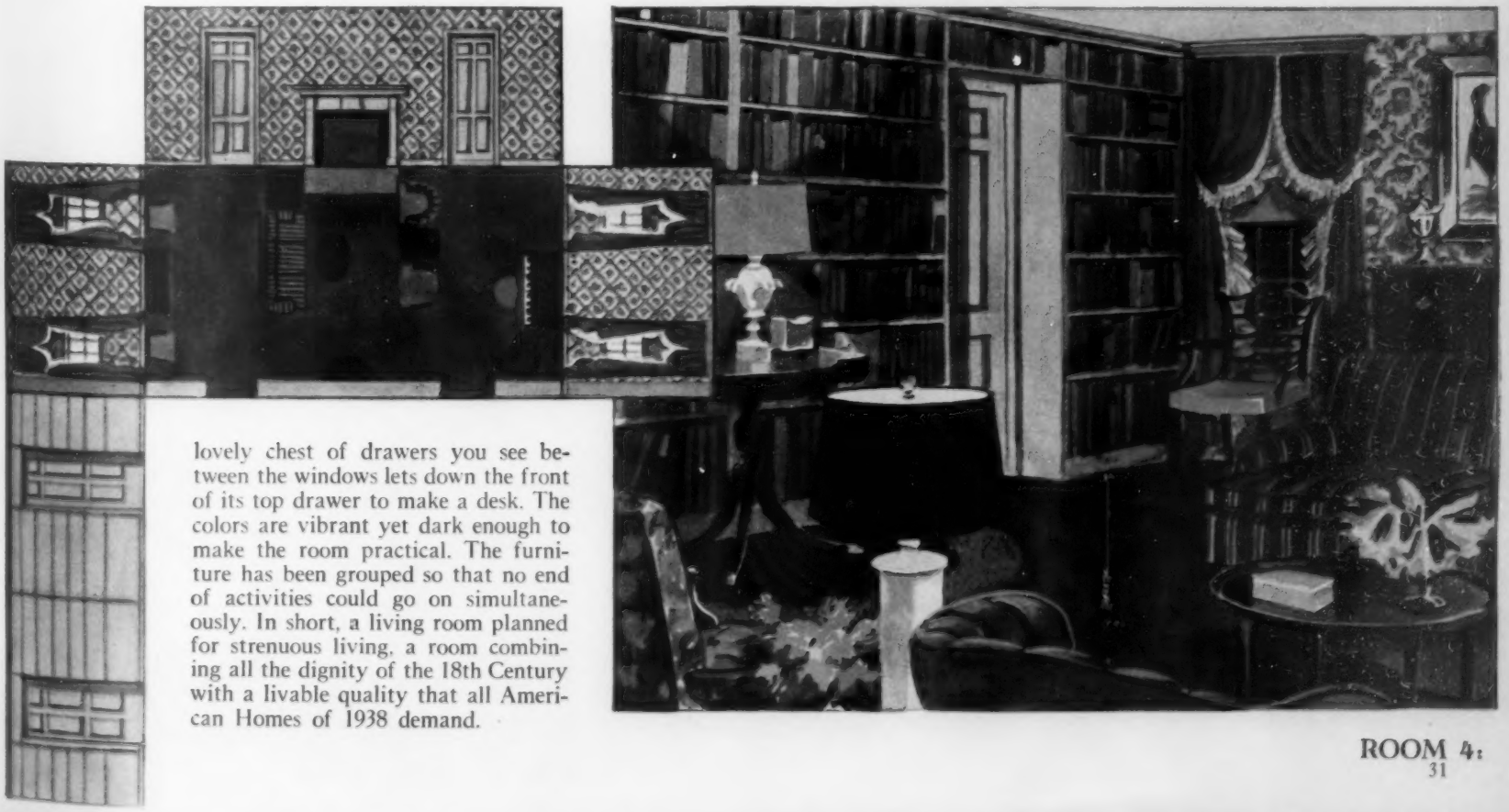
Competing room solutions were not judged by their adherence to those presented here, but solely on a competitive basis. These rooms, however, illustrate for each "pupil" the modern application of the principles of good decoration as given in her class lectures, as well as serve for comparative purposes, the professional solution as against her own personal selections.



ROOM 3:

ON THIS page, we present two solutions for those who prefer 18th Century. That at the right is, of course, very formal but very new in its use of color. With its light colors and delicate fabrics it is a living room for a house where all the youngsters have been packed off to school or are "grown up" and whose elders have long looked toward that time when they might create a more elegant and formal atmosphere than was possible in the strenuous years of rearing children in the living room! It is, we think, a lovely room. It is formal and dignified, without being "stiff". It is soft and delicate in color yet not palely anemic. It achieves distinction with what is really very simple furniture, for none of the pieces you see here are in the "collector's" price class. Look again at the original room. Is not this transformation exciting? Note especially the feeling of spaciousness in this room as compared to the original room, and remember what we told you color could do to "enlarge" and "quiet" a room!

BELOW, we show a second solution for those who would like to direct their living rooms 18th Century-wards. It is less formal than the room above, and meant to be much lived-in. We have built in bookshelves along one entire wall, for probably if you collected the books that are now scattered in every room of the house, you'd have enough to fill these shelves with just enough space left to grow in. We have also put one of the new small pianos in this room, and the lovely chest of drawers you see between the windows lets down the front of its top drawer to make a desk. The colors are vibrant yet dark enough to make the room practical. The furniture has been grouped so that no end of activities could go on simultaneously. In short, a living room planned for strenuous living, a room combining all the dignity of the 18th Century with a livable quality that all American Homes of 1938 demand.



ROOM 4:

LIVING proof that you do not have to go "cottage" because you want an Early American room, nor yet be so correct in period that you have to run to see if the Indians are about to attack! At the same time, you have an unmistakable quality in this room. The pine sheathing directly augments the stripe in the warm gray wallpaper and the quiet clover pattern of the wall-to-wall carpet is just reminiscent enough of the old spatter-painted floors. Beautifully designed and sturdily made, the maple furniture is a long way from the primitive that belongs mainly in museums. Two love seats

simply upholstered in a hand-woven looking material that picks up the warm plum of the wallpaper flank the fireplace, their attendant tables delicate but not pinched. No compromise with comfort has been made and yet by extremely simple arrangement of furniture, careful choice of fabrics and colors kept low in key, the Early American atmosphere has been definitely established. The simple white ruffled curtains, judicious choice of accessories, the grouping of the old prints together with one or two definitely Colonial pieces such as the desk and its chair, insist on the period without cramming it down your throat.

Here the arrangement of furniture plays an important part. By using small pieces and keeping their coverings well in scale, there is no crowded feeling and yet there is ample seating space. The room opens up so that it appears a good deal larger than its actual dimensions which helps create the impression of being part of an old farmhouse at the same time remembering that rooms aren't really that big today.

The beautiful little chests on either side of the piano not only give storage space for music but "tucking" space so often needed in a living room that is designed to take a good deal of informal gay family living. The desk with its pleasant pair of chairs is a charming group opposite the fireplace, not necessarily of that group and yet able to join in when needed. A fine strong note of color stands out in the chair upholstered in copper colored hammered satin.

Strong colors can be most effectively used in a room such as this with one long wall of unbroken color like the pine sheathed wall of this room. If you have always wanted a paneled room and found it a pretty expensive proposition, doing the most important wall of the room in paneling is a pretty satisfactory solution. The feather edged sheathing boards of the earliest houses are beautifully reproduced today and are less formal than the bevelled panels. Where you have a low ceilinged room to deal with, the verticals of sheathing help lift it off your head. In this case, we have further helped the general uplift by using striped paper. Not too decidedly striped so that it in any way diminished the importance of the pine—and again—by using curtains all the way to the floor we stressed a feeling of height.

By making the background a series of closely related verticals there is plenty of opportunity to use horizontals in the furniture without a flattening effect on the whole room and in this room the use of a broken horizontal stripe on the pair of love seats has helped make them seem longer and broader. This whole room is a *trompe l'oeil* fooling you into thinking you are in a much larger room than it actually is, pretending to be purely Early American and yet using the most modern kinds of fabrics, but using them so well that there is no jerking your mind around across two or three centuries, because the feeling, the mood of the room, being once pretty thoroughly established by the pine wall, has never really been lost sight of for a moment.

Color Drawings by Harre Wood

ROOM 5:

If you set out to do a room in one period or another and don't want it so documentarily correct that you can't breathe freely in it, once striking the note firmly you can have a lot of leeway and then return to the original theme in the choice of accessories, and having them brilliant in color. In a room of this simple straightforward character you must pay special attention to the accessories.

No tricky lamps have been used here, no rummaging through the woodshed for something "old." When you are relying on careful attention to details to make your point, those details have to add up to something as genuine as the pine wall for example—no shams allowed.

It is those occasional pieces of color, for accent, for contrast, that can make a room mean something alive like this one. A room which for all its subdued general scheme still has lightness and grace—a friendly room recalling the fine old meaning of the word "homily" and still very definitely a part of today.

PORTFOLIO of READERS' HOMES

All photographs by Roy Harper Studio

IN DALLAS, TEXAS

THIS small brick house, painted white, with perky boarded gables, is charming and informal. Planning and landscaping together create a comfortable dwelling for Mr. Proctor Oates. Because the house is so frankly at home in its place in the Texas sun, rising handsomely above the green shrubbery of a luxuriant foundation planting, arrangements for privacy are necessarily treated in a subtle fashion, with respect for neighborhood friendliness and in accord with the rights of home life.

Convention demands a hospitable entrance, yet why must the pleasures derivable from an open veranda be sacrificed by an alliance with the front door? It is much better, as here, to have a corner porch where entertaining in an airy, healthy haven can go on unmolested, and without completely shunning the public or sacrificing the beauties of a residential avenue.

The front door is quaintly attractive with a canopy having scalloped edges, while at either side of the stoop are decoratively patterned frames of lattice. A remarkable feature of the house is its fenestration. The use of the conventional small windows in the limited space adjoining the front door on either side would have resulted in a commonplace appearance. Instead, all wall space is taken by glass, unifying this entire elevation.

Spreading trees create an agreeable setting for Mr. M. F. Kirk's attractive home

A winding brick path bordered by flower beds leads up to the circular porch which is the entrance to Mr. Dallas Biggers' home. Evergreen planting and perennials enliven the front

The severity of the plain brick walls on Mr. Parry McClure's house is relieved by the bold design of the trellis and a modern glass brick wall which encloses the front vestibule

Above: Brick home of Mrs. A. B. Burrage.
Left: Mrs. V. M. Brickell's home in stone

Mr. C. D. Hall's home is typical of Dallas small homes

In Mr. T. E. Aimers' cottage the garage has been compactly included in the house

The street side of the home of Mr. I. O. Miller presents a wide, inviting facade

The dignified size of Mr. W. Leake's home is suited to the tall, surrounding trees

Simplified Colonial details create an agreeable effect in Mr. A. O. Nicholson's house

The entrance to Mr. H. E. Yarbrough's home has an imposing two-storied pillared porch

Especially pleasing in its setting and in its design is this home of Mr. R. L. Berle

Stucco and shingles are used on the walls of Mr. Willmott Mansfield's one-story home

Porch and garage are straightforwardly combined on Mr. Harry Wheat's residence

Typical of Texas are the brick walls and recessed porch on Mr. Floyd Curry's home

The corner location of Mrs. J. F. Ellis's home affords entrance from two streets

Long, shuttered windows and a light iron balcony animate Mrs. Leo Schnabel's house

In Mr. Wesley Gilliland's home a stair tower and tall chimneys are picturesque

Left: Mrs. V. M. Brickell's home in stone

Above: Mr. Alfred Emrick's h
has a boldly and effectively
signed entrance doorway. L
Porch, living room window,
garage are closely relate
Mr. and Mrs. G. W. Zimmerm
residence. Center: A side p
serves as a motor entrance to
Roger Miller's stuccoed dw

Left: Stone and batten board siding
employed on the R. E. Lloyd home. Be
Mr. W. E. Haley's Southern Colonial h

Both house and planting are strikingly

Mr. R. L. Hawley's home is a nice example of the one-story white brick home popular in Dallas. The Fred Lowrance residence, below, follows American Colonial precedent in design

The Monterey type of house, with its overhanging balcony adapted from the ranch house of the West, and frequently seen in California, is equally at home in the Texas scene. Mr. C. L. Phinney's residence, which is shown above, is a stimulating example of the attractive qualities of the style. The open balcony, with its railing and panels of white painted iron, is brilliantly ornamental and gives an especially open and inviting appearance to the front of the house, and it forms a fine support for climbing vines. The roof over the body of the house covers the porch and the exposed rafter ends are pleasing rustic notes, as are the vertical, battened boards on the wall. A one-story wing projects from the house in a manner typical of Dallas homes and provides additional protection for the entrance doorway and wide, front terrace

Above: Mr. Walter Allen's home has an informal porch. Left: A two-story colonnade shades Henry Catto's dwelling

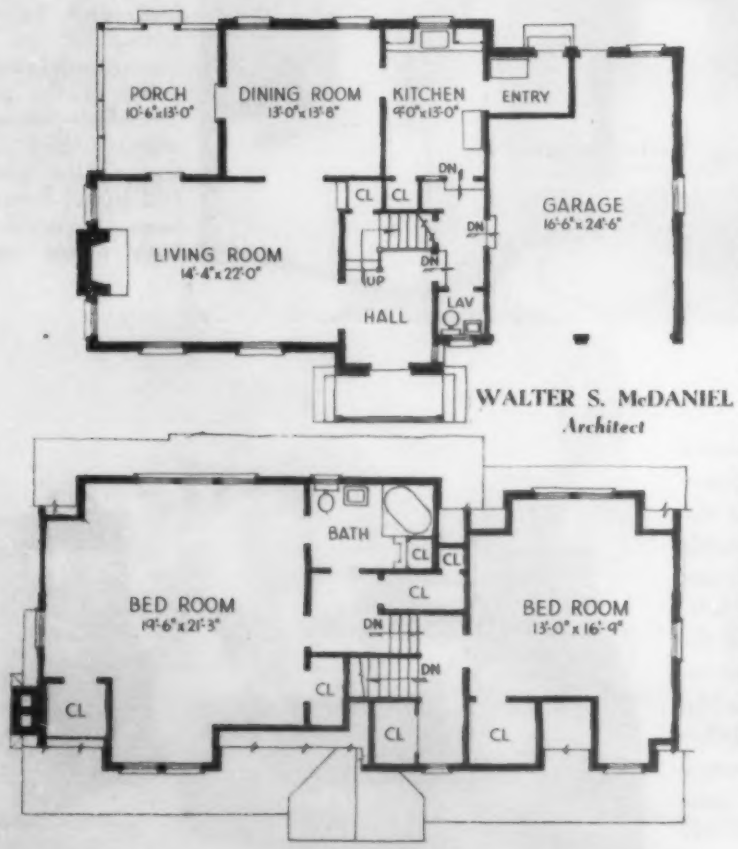
Left: The oversize windows in the residence of Mr. A. B. Griffing are well adapted to Texas. Right: Mr. E. R. Smith's single story, brick and shingle cottage is built in low and compact form

The home of
Mr. and Mrs. E. F. J. Puckhaber

A rolling site which has wisely retained its simple, natural landscape forms the setting of this home. The smooth lawns slope down to the pleasant meandering stream and willow trees at the rear of the plot. The red brick house follows Colonial ideas both inside and out

On Opposite Page

Center: The interesting dramatic contrast created by the light painted walls and the dark roof, sash, and blinds on Mr. Ray McDowell's residence is especially effective from the vantage point of the flagged terrace at the rear. Full length, glazed windows open upon this convenient and comfortable spot from the first floor and a delightful small balcony with a handsome wrought-iron railing and trellis overlooks it from the second. Bottom, left: The extra large, double hung windows which are used in so many of the new Dallas homes for admitting extra light and ventilation have been ingeniously built out in the form of bays on either side of the front door on Mr. Donald A. Dickson's home. The bays and the trellised front porch, together with small touches like the upstairs window boxes, are responsible for much of the simple and pleasing effect of the house. The Maurice E. Purnell house in light brick has a formal, balanced facade and a deeply recessed entrance with wood paneling inside and brick quoins and cornice as an outside frame



WALTER S. McDANIEL
Architect

The home of Mr. and Mrs. E. T. Paxton

A LITTLE gable with a fanlighted door and overhead lantern forms the appealing entrance to this homelike and comfortably planned residence. Like many of its neighbors in Dallas, it too has light brick walls and large windows, and a garage which is frankly included in the front of the house in its most serviceable position instead of being tucked in some distant corner like the old-time stable. Six ample-size rooms in the house provide for the owner's living, dining, and sleeping needs and there is room also for the little amenities of existence. The central hall gives direct access to the garage and kitchen as well as to the second floor and living quarters, and includes a lavatory and a secluded and handy corner for a built-in telephone shelf. Both living and dining room open on to a screened porch at a rear corner of the house overlooking the pleasant back lawn. (The door from the dining room is of the Dutch type, divided into two horizontal sections which may be opened separately.) Upstairs, long low dormers give additional head room to the rear wall of the two large bedrooms and bath. Big closets, which afford enough space for permanent storage as well as for frequently used articles, are plentiful upstairs and the bathroom has a built-in dressing table and closet which is first rate. The furnishings throughout the home are an attractive mixture of old Colonial pieces and present-day reproductions of the same style; the master bedroom includes a large poster bed, rugs, and pictures and a richly colored spread dated 1841, all handed down from the owner's great grandmother. The kitchen is equipped in the modern manner with tile walls, a built-in sink, and wall cabinets. A comfortable porch is located in a handy corner accessible to both the dining room and living room.

A spreading lawn creates an advantageous setting for the thick shrubbery and for the white house on Mr. S. S. Kahn's property

Long porches in ranch house style, covered by the house roof, are built on the rear elevation of Mr. S. S. Kahn's home which is shown above. Ample windows afford easy relation with the outdoors

The tall pillared portico, a popular feature in Dallas, provides shade for the whole front of Mrs. J. B. Templeton's residence

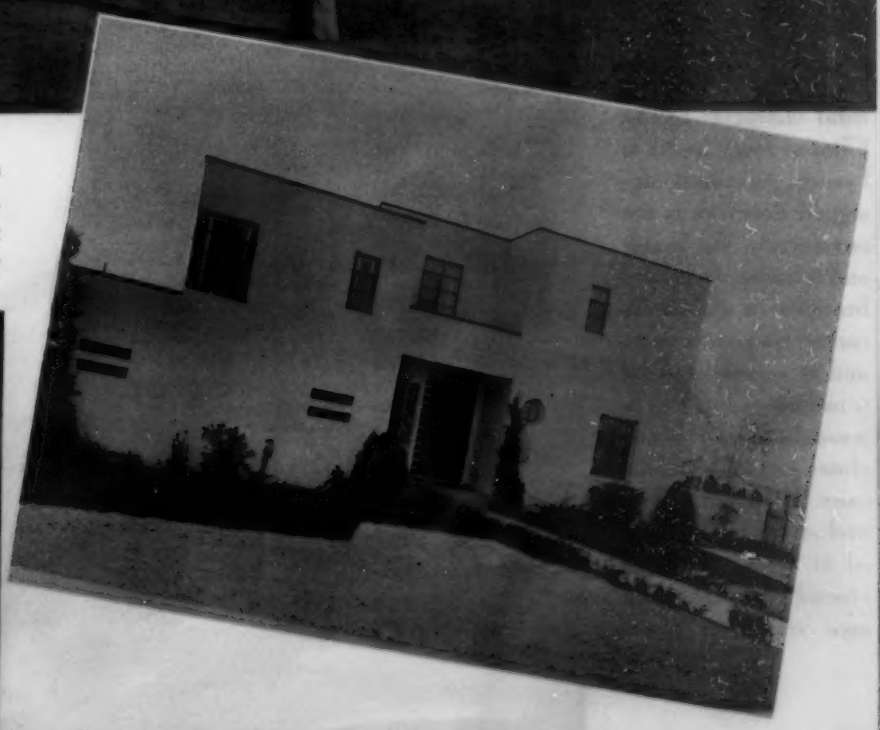
Home of Mr. and Mrs. Allen Wight

Below: An open deck over the arched porch has a grilled rail of brick and is drained by rustic wood spouts. Heavy wrought-iron grilles enclose the casement windows. Dark wood is used in the Spanish interiors

THE vogue for houses adapted from Spanish and Mediterranean types has waned considerably in the West and Southwest in recent years because much that had been constructed earlier was false and shoddy. But the architectural style has excellent possibilities when properly handled in a suitable setting. Mr. Allen Wight, the owner of this home, traveled around South America studying details and ideas which he adapted to his house. It has a rich tile roof with the tiles set closely together and carried over the gable ends. The walls are plastered over in a rough texture and brick is used for trim around windows and as a base. A long, overhanging balcony at the rear has carved wood posts and railings and carved wood spindles enclose one side of the arched, first floor porch. On one end of the house a long, second-story window has outside draw curtains and opens on to a tiny balcony with carved wood railings. The curtains and awnings are colorful contrasts against the walls

A practical feature of Mr. John Maurice Allen's home is the covered passage connecting the garage and house. It affords some protection in bad weather and it also creates a distinctive garden area in that too frequently slighted region between the rear of the house and the garage. A picket fence encloses part of the garden in the New England manner and the house is built of white painted brick and shingles

Right: Dallas has its share of homes of Modern design as this front view of the Mrs. Nellie Morris home indicates. Below: The home of Mr. J. M. Shimer is located well back from the street and is well shaded by trees and shrubbery



Tall, peaked gables give this home a romantic, story-book appearance which is aided by the casement sash windows with their leaded panes, and by the thick, dark planting around the foundation. It is the home of Mr. Charles E. Gilpin and its main walls are of brick while the high, shallow dormers are enclosed by shingled siding. The landscaping is very attractive

Much of the architectural character of the Clinton Josey house is French. A formally designed doorway is the entrance to the house and it has carved wood brackets, a delicately carved frieze of swags, and is surmounted by a railing of intricately wrought iron. This encloses a shallow balcony. The dining room and study are furnished in the French Provincial style and have nice wall treatments

Don't Discourage

Youthful Ambitions

CLIFFORD PARCHER

Photograph by John T. Hopkins

ONCE upon a time there was a very small boy who, after long and careful consideration, decided that life could hold nothing sweeter for him than an opportunity to be a street-car conductor when he reached sufficient age and stature. Prior to this he had set his heart on spending his adult years as a snow-shoveler. Now this little boy was fortunate in having wise parents. While they didn't consider apprenticing him to the local street railway company, they did buy him snow shovels and refrained from expressing the rather decided views they happened to hold regarding the particular vocations he had set his heart upon.

The trolley conductor phase passed and its place was taken in turn by a burning ambition to go on the stage, an almost irresistible urge to join a circus, a firm resolve to be a hotel man, a conviction that newspaper work was the last word in vocations, and a resolve that writing was the acme of careers. The wise parents coöperated where they could, and put the parental foot down as gently though always as firmly as possible when it had to be put down.

"Once-upon-a-time" was a long while ago—so long ago that we can see what happened to that youngster's ambitions with the passing years. Strangely, though, he has been fortunate enough to have at least a taste of each of the careers which appealed to him so strongly from time to time. Shall we take just a moment to see how those early ambitions have been at least partially gratified?

The very first ambition has complete fulfillment every time there is a heavy snow storm. The hundred yards of drive which the boy-turned-man has to dig out give him all of the shoveling that he ever dreamed about. Completion of the conductor-wishes is a bit far-fetched but seems to satisfy the old craving to control the destiny of a passenger-carrying vehicle when our ex-youthful hero starts down the street behind the wheel of his automobile, though he doesn't collect fares!

Stage desires have been well accounted for through participation in amateur plays produced by a rather successful little theater group. The uncompleted circus aims are the one regret from this whole collection of childish dreams. With negotiations well advanced for spending a college summer vacation with the "big top," a grand-parental foot did descend with considerable force. However, there was partial fulfillment for the boy in the two summers he spent with a traveling Chautauqua, in charge of a 110-foot "little top."

Hotel man? Oh yes, there was one summer as a bell hop in a famous resort hotel, and two summers as cashier at a 200-room house. Newspaper work found its way into the boy's schedule, too. In prep school he wrote a column of school activities for the local sheet. There was no pay connected with the job, but the experience led to work as college correspondent for several sizable dailys whose regular checks on a space basis came in very handy.

The youngster's writing ambitions have also enjoyed partial completion. He has turned out advertising copy which has appeared in national magazines; he has written a number of articles for various publications; and at the moment he is sitting at his typewriter, setting down his own experiences for the perusal of AMERICAN HOME readers.

Now the point I want to make is not that there was anything unusual in my childish ambitions nor in the fact that so many of them cropped up in later life. On the contrary, they have meant—and still mean—countless happy hours to me, and I feel very strongly that the encouragement given to them by my parents has had a marked influence on my vocation and avocations. You may be thinking—although I doubt it in the case of parents and teachers—that all this happened a long time ago and that times have changed since Hector was a pup. Which gives me an excuse to advance one generation and write what I really started to write.

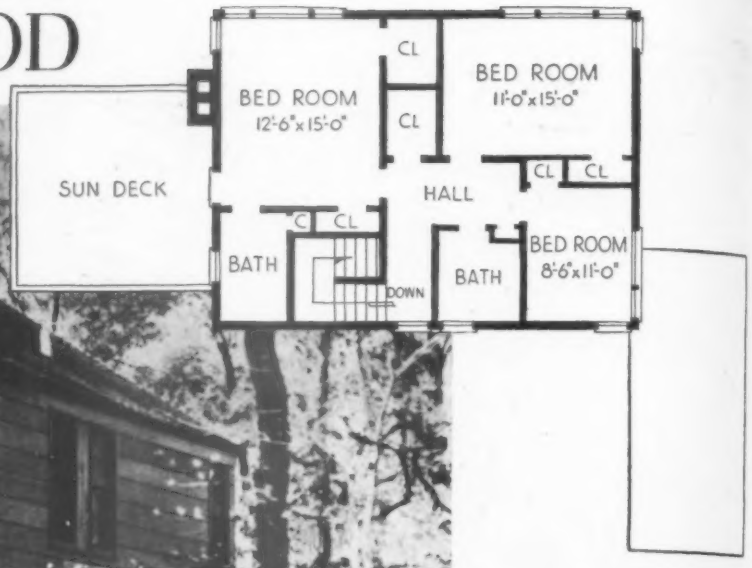
BARBARA is eleven now, but it was quite a few years ago when she voiced her first ambition. She was going to be an artist. To be perfectly frank, there was no evidence of any outstanding ability along artistic lines. However, I try to practice what I preach, so she was supplied with blackboard, chalk, drawing paper, pencils, crayons, easel, and paints, and we were prepared to provide drawing lessons if the ambition persisted. It did—for a time—and during that time we continued to offer encouragement in a sane, matter-of-fact way, meanwhile pointing out that, while artistic endeavor was decidedly worth while, it called for a lot of practice and hard work. At the same time, without harping on the subject or getting preachy, we tried to establish the fact that the same thing always held true of any real accomplishment.

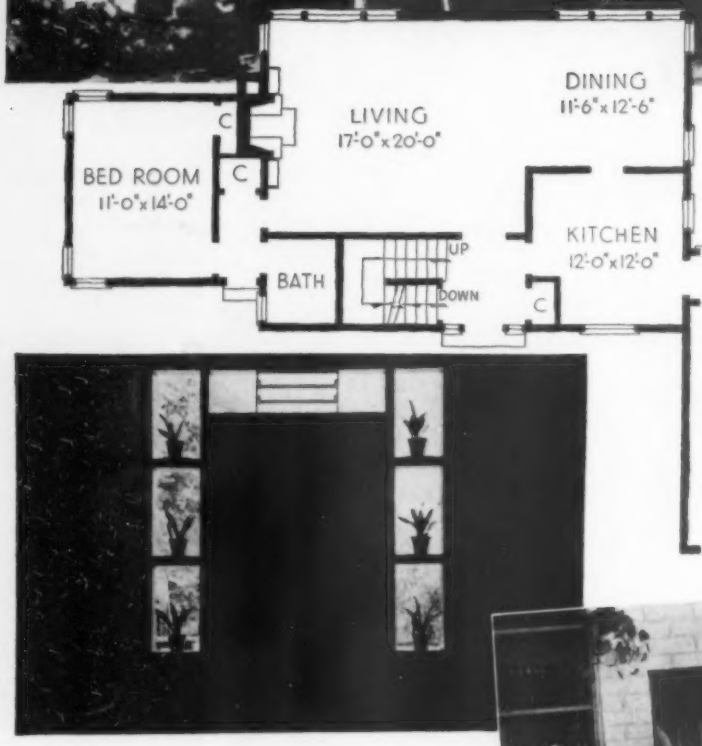
It was a long time before ambition number one gave way to ambition number two and Barbara decided that the stage held out an intriguing career. I dare say

[*Turn to page 58*]

Sketches by H. E. MARSDEN

Illinois Home of REDWOOD





GRUNSFELD
& YERKES
Architects

A rustic effect is achieved in this Modern redwood house. Second floor plan above. First floor plan at the left

Le Vally

The Ravinia Home of Mr. and Mrs. Monroe Fearing

The entrance doorway has two lumiline lamps. Small shelves behind muntins of the side lights hold attractive pots and plants and so does the coping of the whitewashed fireplace and a built-in plant stand

A RECTANGULAR frame house with a center entrance, a one-story wing on one side and a garage wing on the other, usually spells "Colonial." But here is a house which follows this exterior scheme with Modern methods of design. Redwood, in its natural finish, is used for the exterior walls and trim and also in much of the interior treatment. The siding on the walls is flush and is made up of wide boards, laid horizontally with V joints. The windows are located where they will be most useful to the inside of the house instead of being placed only to create a balanced effect on the outside. Corner windows are used all around and there are wide windows across the back of the house where the living-dining room and main bedrooms are. The modern plan of the house has no center hall dividing the house into two parts; the stairway is at the front, and so is the kitchen. This leaves the maximum amount of space in the attractive, rear portion of the house for the living and dining quarters. There is a guest suite with its own outside entrance on the first floor. Three bedrooms and two baths, a useful number of closets, and a sun deck are on the second.

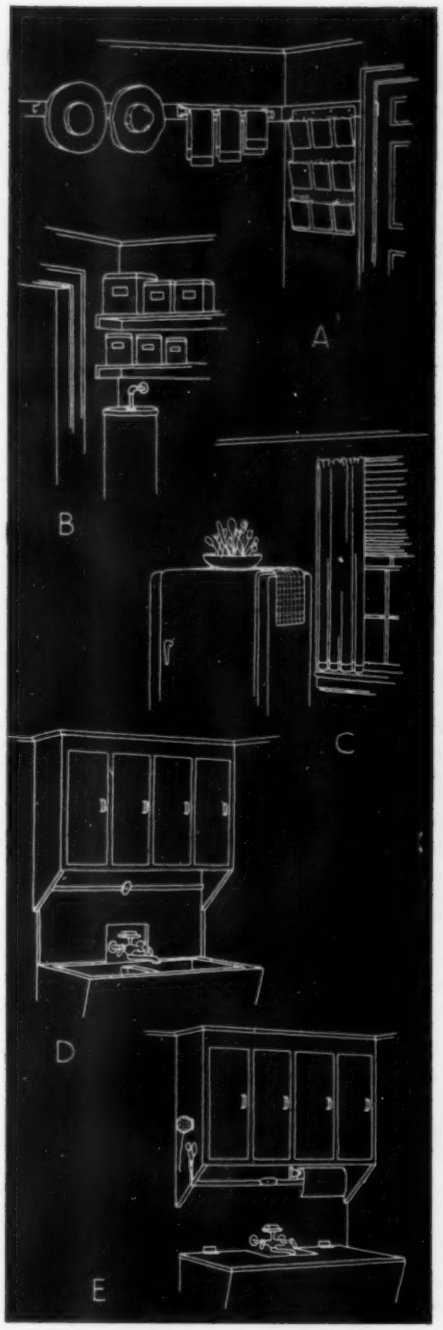
Is Your Laundry a "Catch-All"?

HELEN SIMPSON BARBER

WHEN we bought our present home, I was intrigued by the large laundry, so difficult to find in modern California homes. It may be hard for a practical Eastern housewife to visualize, but I have actually been in otherwise complete houses with no place to do a washing. I can only guess that the occupants must have taken their sweaters and lingerie down to the river. But, since mine was a laundry worthy of the name, I determined to treat it with due respect and not let it become a cluttered catch-all.

It is long and narrow with the window centered in the north wall, making the room pleasantly cool in summer. In the corner nearest the kitchen door is the hot water heater (B), beside it the very large refrigerator (C), and then the washing machine, with a rectangular hamper built just to fit between it and the refrigerator. These are all white enamel. Last in line along the wall are the two laundry trays. This is, in my opinion, an almost perfect arrangement because, when the washer and hamper are drawn out on wash day, there is ample room to work at the end of the tray.

Our broom cupboard is in the kitchen and had to serve as a laundry cupboard, also. So my husband built an extra cupboard above the trays shallow enough not to interfere, but not so high as to be hard to reach (D). It has four doors and fills entirely the space between the window and east wall. Then he made a wooden cover



for the trays, designed with cut-out section so that it can be raised against the wall and fastened by a wooden button under the cupboard. The top of this tray cover is linoleum and the under side is painted to prevent water-soaking.

Because the boys wash their hands in the laundry, there is a roll of paper toweling on the strip under the cupboard. Since the tray cover makes a splendid place for package-wrapping, we keep cord and scissors on hooks at the end of the cupboard (E).

On the south wall, on a one by four inch strip placed high, are a few hooks for garden hats, a large rod for dish towels, and behind the door, a made-to-order cretonne wall-holder for dust cloths, whisk brooms, and pressing cloths (A). In the center of this wall is the ironing board.

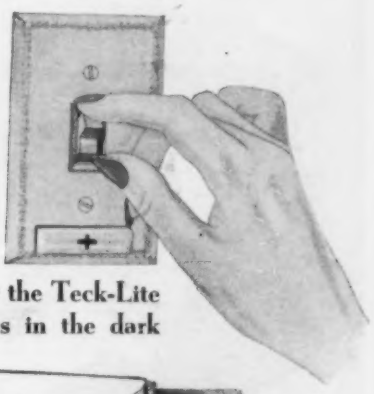
And here are some of the little tricks I've learned to discourage the flat tops from becoming catch-alls. A straight-hanging, frame-length curtain makes it much harder to set things on the window sill than would a tie-back curtain. For the top of the refrigerator my young daughter, who dislikes disorder even more than I, made a modernistic bowl of flowers—wooden spools and spoons in a chopping bowl—all brightly painted and requiring no attention. She placed this on a small cover of checked cotton.

Long ago I learned that the place to keep cereals and crackers fresh is above the water heater. For this purpose I bought a set of cans and labeled them properly. As soon as a box is opened, I lift out the inner wax paper bag with its contents and slip it into the can. This is a tidy arrangement and is not a fire hazard (B).

Really, it requires but few reminders to the children to keep the laundry neat and "baseball-gloveless." There is only one more thing—I have found no satisfactory place for my scrubbing pail and still have to set it under the tray. However there must be an answer to that, too!

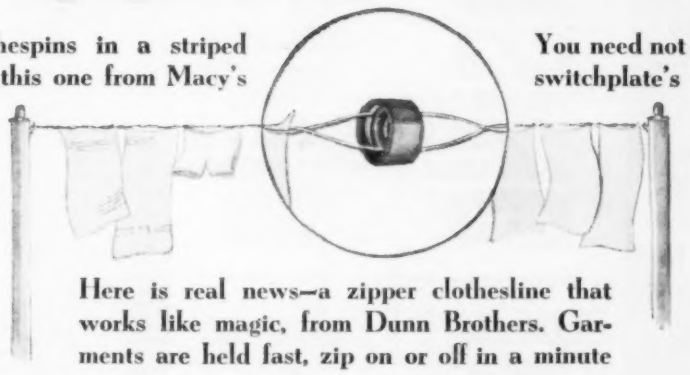
New Equipment for Your Laundry

Keep your clothespins in a striped canvas bag like this one from Macy's

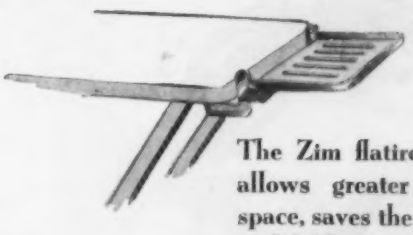


You need not grope about, for the Teck-Lite switchplate's tiny light shines in the dark

Even ruffles and hand-sewn seams will be wrinkle-free if you use a sleeve board. From Lewis & Conger

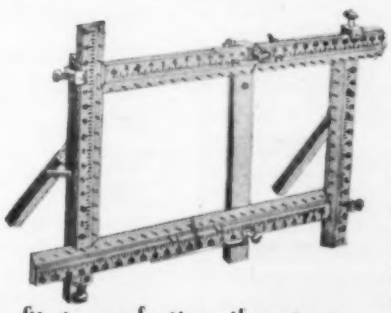


Here is real news—a zipper clothesline that works like magic, from Dunn Brothers. Garments are held fast, zip on or off in a minute



The Zim flatiron rest allows greater work space, saves the board, and folds away. From Lewis and Conger

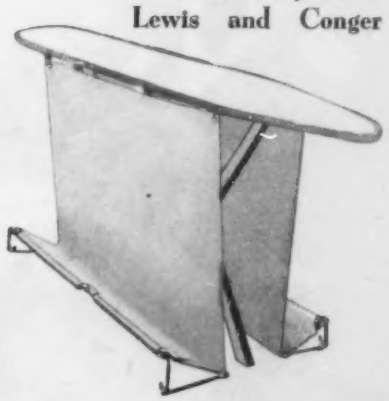
You can rejuvenate that old ironing board with John Ritzenthaler's pad and cover set



Curtains fit to perfection if put on a Beh stretcher. It is self-squaring, adjusts to desired size, folds away

Sketches by SIGMAN-WARD

Unless you want your neatly ironed clothes to drag on the floor, you'd better get a clothes catcher like this one from Macy's



Get every penny's worth! NO. 1, BUYING BEEF

F. M. Demarest

Two elegant cuts of beef for roasting: the top sirloin, a choice cut from the tenderloin; and the prime rib roast, as shown here, or boned, rolled, and tied. Notice that in both cuts the lean is well mottled with fat, and there are thick top layers of fat. Watch for these good points. Also the bright cherry-red of the lean, which is very fine in the grain.

The rump roast is a good choice for the penny wise. But be sure to buy a high quality cut of beef, one well streaked with fat, and a thick covering of fat on top. In contrast with the economical rump roast there's the expensive tenderloin roast. Have your butcher roll it in a blanket of fat, as shown here, or ask him to lard it well with narrow strips of fat.

The top of the beef round makes a grand steak for broiling, that is if it's a good cut of meat, and the one shown here is. Notice the thick layer of fat on top and streaks of fat throughout the lean. The tenderloin steak, or filet, is in the luxury class. Don't buy it unless you're feeling extravagant. It's a marvelously tender steak, though.

Everybody loves a good sirloin steak. The one shown here has the approved bright cherry-red lean with plenty of flaky white fat for padding. The delmonico steak, often called the club steak, is an excellent buy for broiling, if you are feeling economical. Be sure to watch, though, for the thick outside layer of fat and the streaks of fat in the lean.

Braising means to brown meat in fat and then to cook slowly, covered, in moist heat. An example is pot roasting, for which the chuck roast, opposite, is a good cut. Wrapped with a blanket of fat, it will have extra flavor. The rolled neck is even less expensive than the chuck and is grand for pot roasts. But when buying watch for good streaks of fat for flavor.

The brisket, often used for corned beef, may also be braised, although it does require extra long, slow cooking to make it tender. Your pressure cooker will save time. Buy this cut with the thick center layer of fat if you want extra good flavor. The short ribs are cut from the ends of the ribs and plate. Inexpensive and a good cut for flavoring vegetables.

The flank of beef, coarse grained in appearance, is surprisingly full of flavor when cut up for stew. The less expensive cuts are really better for this purpose as they have more of the meaty juices. The flank steak here has good layers of fat. Neck cuts are good for stewing, too. Don't just ask for stewing meat. Get the current prices and make the best buys.

The brisket, plate, and shank are good cuts for stewing or cooking in water. The meat is lean, the muscles are coarse, but the flavor is excellent. Better for such purposes than the more expensive cuts. There should be generous layers of fat next to the lean meat, though. The shank is ideal for soup meat. Ask for just the right cut for the right cooking purpose!

These "Stretcher" Games Are Well Worth the Candle!

How to make a food budget behave . . . . LINDA DOUGLAS

THIS is not, as might be supposed from the title, an article on a means of conveyance for sick or wounded, but rather a discussion of ways to put elasticity into household supplies. I might suggest that anyone who is not vitally interested in *how to make a budget behave* or *playing the middle against the ends* to make the ends meet may as well turn the page. The pronounced rise in living costs over the past few months has thrown budgets, which then appeared adequate, entirely out of gear, as many a young couple is discovering with dismay. Even when cost is not a consideration, sudden stretching may be required by the coming of unexpected guests (who by no means confine their arrival to hours when the stores are open), and one must work with what she has at hand. Or, have you ever had the experience of taking from the refrigerator, just before mealtime), a dish whose contents you remembered as sufficient for another meal, only to find it greatly shrunken—due either to foraging on the part of your husband or small son or to your faulty recollection of quantity? With the hands of the clock already warning that dinner must be on the table in fifteen or twenty minutes, there is no time to start afresh with something which requires longer cooking, so the present supplies must be stretched.

Theodore Keller

One of my best aids is tomato juice. If I find myself short a salad or a vegetable, or if a meal seems a bit flat, I open a can of tomato juice (there is always a large one cooling in the refrigerator) and pour a generous-size glass for each person. There's the needed tang! Or if the pork and beans left from an earlier meal look uninteresting, I reheat them with tomato juice and add two or three slices of crisp bacon, diced. Sometimes vegetable soup seems to have most of the "body" and color taken out in the first serving. In such a case, tomato juice to the rescue, or a small can of tomato puree. I feel almost on a par with the famous Mrs. Wiggs who, on spying approaching company, instructed Asia to "put another cup of water in the 'tater soup," except that mine is almost always tomato juice.

While on the subject of soup, I find one of my chief kitchen tools is beef essence, either in the concentrated liquid form or as bouillon cubes. Sometimes a meat stock seems to need strengthening in flavor, particularly if it is merely the by-product from boiled beef and not cooked with soup-making primarily in mind. By addition of the essence the flavor is strengthened enough to make an excellent soup base. Frequently a bouillon cube dissolved in a cup of hot water and added to a dish will increase its flavor materially over the addition of water alone. (Hash is a notable example.) Canned bouillon is likewise a helpful adjunct. It is particularly useful in casserole dishes of mild-flavored meats. Try it poured over a stuffed beef heart (browned in a skillet before transferring to the casserole) or over beefsteak rolls, those delectable little packages of round steak wrapped around dressing, browned, and laid in a casserole on a bed of sliced onions, carrots, and parsley, all sprinkled with thyme seasoning and cooked slowly until tender. If you do not like thyme, omit it.

THE other Sunday evening caught me without salad dressing in the house—and with unexpected company. The answer lay in a large can of apricots and a small glass of Roquefort cheese spread. I added enough cream to the cheese so that it could be made into balls a little larger than an apricot seed. These were rolled in chopped pecans until they looked like small porcupines, then placed in the seed cavity of the apricots. Served on lettuce, this made a colorful and tasty salad that needed no dressing and no one suspected that I had none.

One day when the refrigerator yielded a small amount of vanilla ice cream, a few strawberries, and three bananas, the result was a banana split for dessert, with requests for a return engagement. (Don't tell the family they are eating leftovers. Let them think the new dishes are the result of inspiration rather than necessity and you will reap genuine praise as an ingenious and original cook rather than mild appreciation for utilizing scraps.)

A package of egg noodles in the pantry makes it possible for me to have a tasty dish quickly. Beef broth or chicken stock in quantities too small to serve as soup grows to a sizeable serving swelled with noodles. They are particularly convenient when you dash in late from a shopping trip or from a bridge party.

Pimientos might not be regarded ordinarily as being particularly good stretchers, but I find the addition of one or two, chopped, makes creamed eggs, creamed chicken, or creamed tuna fish vastly more interesting in appearance, with the result that it seems to taste better because of it. The same is true in a lesser degree of green peppers, since they lose something of their bright color in cooking.

Veal is excellent for extending the flavor of chicken. It is particularly useful with jellied chicken or chicken pie. Apropos of chicken pie, if the filling is a trifle scanty, try making the top of cheese biscuits. For these, add a half cup of grated cheese to the flour of your baking powder biscuit recipe.

Whipped cream is an amplifier because it adds extra calories, sensation of fullness, and can in an extremity mask a rather small quantity of dessert underneath. Now don't tax me with the inconsistency of starting out to write an article on economy, then suggesting extra-cost things like whipping cream. I take the cream off my regular milk with a really good separator so that I get only cream, chill it, and whip that. Even if I have to buy extra cream from the dairy I usually get coffee cream and let it stand a day in the ice box before whipping. That's one way of fooling the ever mounting milk bill.

The better margarines can be used without detection in place of butter in cream sauces and cake fillings, also for seasoning popcorn. (And don't the children simply wreck the butter supply when they pop corn?) When I make toast in my gas oven, I spread it with margarine to keep it soft, then add butter for additional flavor at the table rather than use butter in both places.

THREE tablespoons of cocoa can be substituted for each one-ounce square of chocolate called for in recipes, and while I really prefer chocolate for most things, cocoa is considerably cheaper.

Chinese noodles are delightfully crisp tidbits on which to serve creamed dishes. After I have had creamed shrimp, I put any noodles left into a tightly covered jar and use them a few days later to make creamed dried beef into a more dress-up dish than it usually is.

I have recently discovered that my grocery at times has very good shredded cocoanut in bulk and that it is much cheaper than when purchased in boxes. Whenever I see it in the store I get some for the macaroons, cocoanut cookies, and ambrosia (fresh orange slices slightly sugared and covered with cocoanut) of which our entire family is extremely fond.

Onion soup is something which I have found few of my friends seem to know about, but for which I have developed many uses. It gives even more than the usual onion flavor when used over liver, steak, or hamburger, and of course there is no comparison in the time required to open a can of this and to prepare a similar quantity of fresh onions. Try browning hamburger cakes quickly in a skillet, then simmering them fifteen or twenty minutes in a small can of onion soup. You'll want it often, for it is inexpensive and different. These uses are in addition to its primary one of being served as soup. I think the reason many persons do not like it that way is because they serve it as any ordinary soup is served, rather than to put it in soup ramekins topped with a slice of toast (made of French bread if pos-

[*Please turn to page 60*]

Here's Food with Fun, or a Buffet at Home

With four times as much space as the average, this three-tier tray from Chase Brass and Copper is as useful as it is smart. Manning Bowman has the two-section casserole, right for scallopped crab and oysters; Knapp-Monarch the waffle iron, always in demand at the buffet supper party

Sketches by Rolfe Memison

"Pop" is the welcome signal that your golden brown toast is ready. McGraw Electric's Toastmaster does it perfectly

Beans taste extra delicious when served in individual casseroles from Mitteldorfer Straus. (A convenient serving tray holds six. A broiler-griddle from National Enameling & Stamping cooks nearly anything. We chose sausage

That electric cornpopper below, from Knapp-Monarch, is fun at any party

Covered dishes for anything from cheese to rolls are useful. Revere Copper and Brass. Oven-Serv goes from the range to the buffet table, has heat control to banish guesswork

F. M. Demarest

Kensington's two serving dishes (four if you reverse the covers) are grand for molded salads. Farber's Robot coffee maker turns itself off at the right time

Macy's Pennsylvania Tulip plates, blue bubble glass, and bone handled "silver" are colorful. Dewar plaid cloth and napkins are smartly informal. Amusing salt and pepper ladies come from Clem Hall; a deep blue water pitcher with glasses come from Ashford Fenton

Our favorite buffet dozen

As great believers in the buffet supper as a thoroughly sociable and satisfactory way to entertain our friends, we have published within the past ten years literally hundreds of buffet supper recipes. Now, after weeks of retesting and reconsidering in our own kitchen, we present here what we conscientiously believe to be the "cream" of them all

Recipe printed on back of each photograph

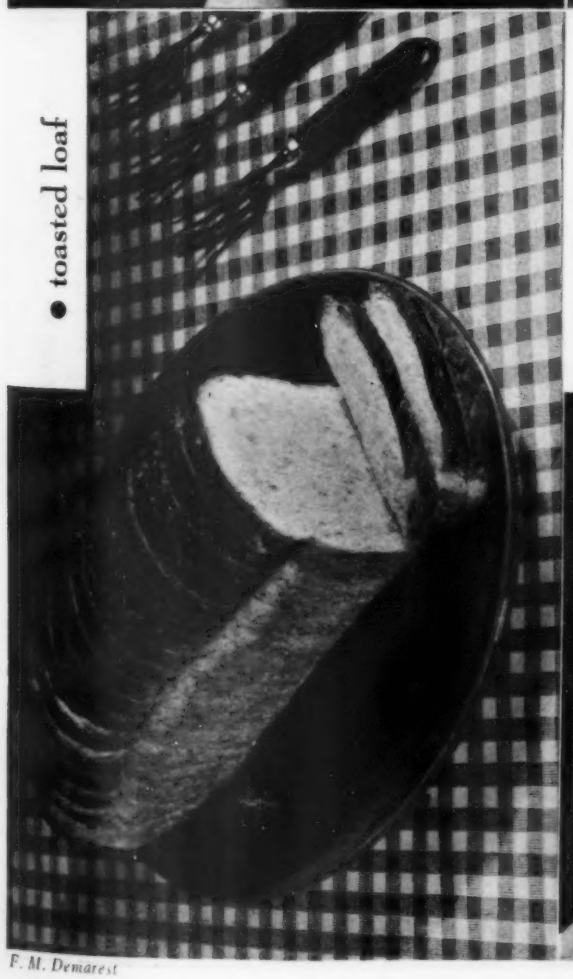
• Spanish beanpot

Recipe printed on back of each photograph

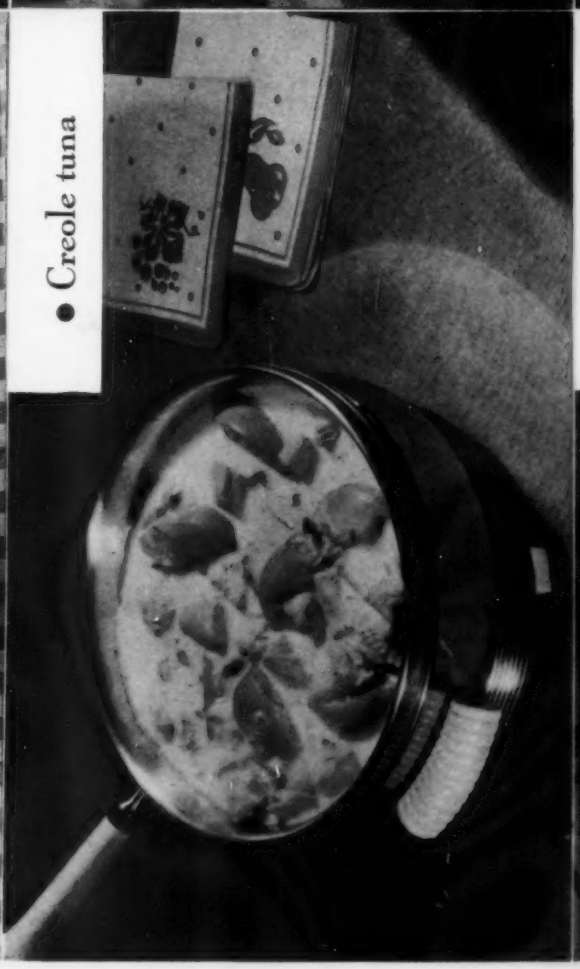
• escalloped crab and oysters

Recipe printed on back of each photograph

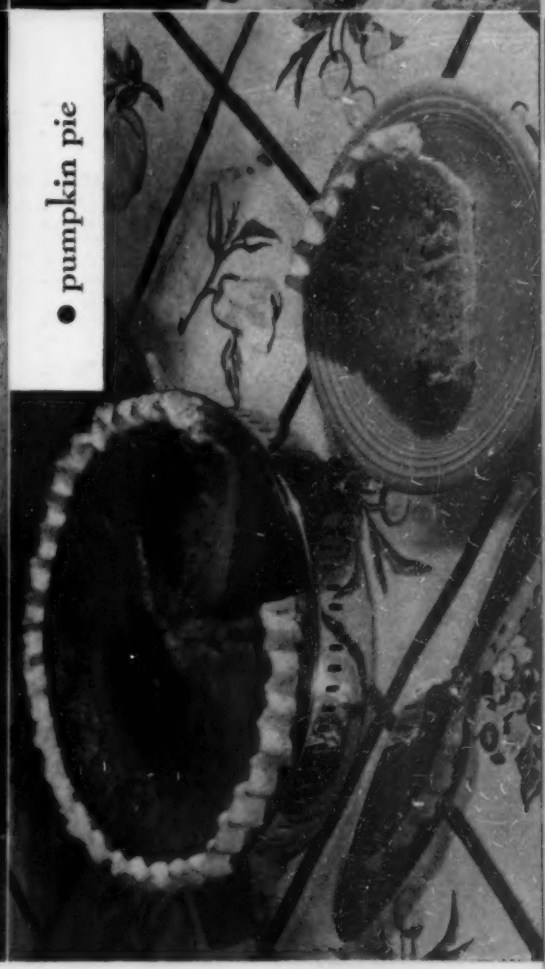
• pistachio cheese salad



• toasted loaf



• Creole tuna



• pumpkin pie

F. M. Demarest

Our favorite buffet dozen

The up-to-date wife and mother can scarcely afford to be without a collection of really delicious, never-fail buffet supper recipes. If not knowing what to serve on such occasions has kept you from entertaining your friends (and you know very well you've been obligated for a long time) then don't delay another minute! Plan your menu around some of the recipes given on these four pages

Photograph printed on back of each recipe

• pumpkin pie

Pastry for a one-crust, 9-inch pie
2 cups cooked and strained pumpkin
1 cup milk
3 egg yolks, beaten
1 cup sugar
1¼ teaspoons cinnamon
¼ teaspoon ground cloves
1¼ teaspoons ground ginger
¼ teaspoon grated nutmeg
1 teaspoon salt
1 teaspoon vanilla
3 egg whites, beaten

Line a 9-inch pie pan with pastry dough. Mix pumpkin and milk together, add beaten egg yolks. Add sugar mixed with spices, salt, and vanilla. Fold in stiffly beaten egg whites, turn into unbaked pie shell, and bake for about 45 minutes in a moderate (350° F.) oven.

Tested by THE AMERICAN HOME

• pistachio cheese salad

2 3-ounce packages cream cheese
1 small package roquefort cheese
¾ cup milk
1 tablespoon gelatin
3 tablespoons cold water
½ teaspoon salt
1 tablespoon lemon juice
½ cup chopped pistachio nuts
½ cup heavy cream, whipped
Green food coloring

Blend cheeses together until soft. Add milk and mix well. Soften gelatin in cold water and melt over hot water. Add to cheese mixture. Add salt, lemon juice, and nuts. Fold in whipped cream. Turn into molds and chill until firm. Serve on crisp lettuce. Garnish with radish roses or cucumber slices, if desired. Serves 6.

Tested by THE AMERICAN HOME

• Creole tuna

2 tablespoons butter
2 tablespoons chopped green pepper
1 small tomato, peeled and cut in eighths
2 tablespoons flour
1½ cups milk
½ teaspoon salt (more or less to taste)
Dash pepper
1 small (No. 1) can tuna fish

Melt butter in saucepan, add chopped pepper and tomato. Cook 3 minutes. Add flour and mix well. Add milk and stir until smooth. Season. Add flaked tuna and cook for about 10 minutes. Serve on toast. Serves 6.

Tested by THE AMERICAN HOME

• escalloped crab and oysters

1 cup butter
2 cups cracker crumbs
½ cup flour
1½ teaspoons salt
⅛ teaspoon pepper
3 cups rich milk
2 small cans crab meat, flaked (about three cups)
3 cups oysters

Brown crumbs in a skillet in ½ the butter. Melt the other ½ cup butter in top of a double boiler or over hot water. Stir in flour, salt, and pepper. Add milk slowly. Cook until thick and smooth, stirring occasionally. Butter a 9-inch casserole and arrange layers of cream sauce, crab meat, crumbs, and oysters. Top with crumbs. Bake uncovered for about 30 minutes in a moderate oven (350° F.). Serves 8 to 10.

Tested by THE AMERICAN HOME

• toasted loaf

1 medium-size loaf bread
¾ cup melted butter (about)

Cut loaf of bread (cracked wheat or dark breads are particularly good) in medium thin slices, being careful not to cut through the bottom crust. Dribble melted butter over the slices, distributing evenly. Then put loaf into a paper bag and let toast in a moderate oven (350° F.) until a light brown (about 20 minutes). The loaf is served whole, the slices broken off as with French bread.

Tested by THE AMERICAN HOME

• Spanish beanpot

2 large (No. 2) cans red kidney beans
2 tablespoons bacon fat
1 large clove garlic, minced
1 pinch English thyme
1 pinch Rosemary
1 small bay leaf
2 whole cloves
1 teaspoon salt
2 teaspoons dry mustard
¼ teaspoon cayenne pepper
2 tablespoons strong cider vinegar
½ cup juice from pickled peaches or pears (or any canned fruit that is not too sweet)
4 slices bacon
1 onion, sliced thin
¼ cup strong black coffee
1 jigger of brandy

Put beans in beanpot (pottery preferred). Mix together all other ingredients except bacon, onion, coffee, and brandy. Pour over beans, stir, and bake 1 hour in a slow (275° F.) oven. Then cover top with onion, and on top of that bacon. Bake for 15 minutes longer in a hot (400° F.) oven. Then add coffee and bake a few minutes more until the bacon is crisp. Add brandy and leave in hot oven until brandy is thoroughly heated. Serve piping hot. Serves 8 to 10.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

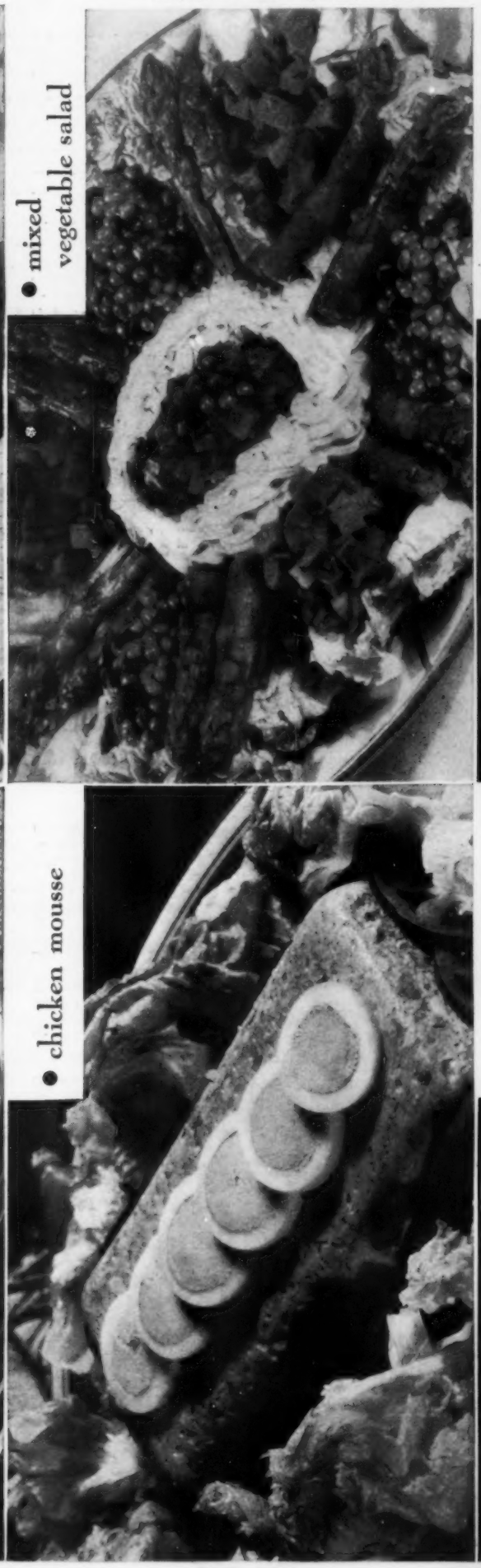
Our favorite buffet dozen (continued)

The ideal buffet supper menu is one that can be prepared beforehand, leaving the hostess unflurried and happy right up to the last minute. The two menus on the next page will do just that for you, too. And with the guests serving themselves, and everyone having such a good time, you'll wonder why you don't have your friends in more often

Recipe printed on back of each photograph

• bavarois

Recipe printed on back of each photograph



• mixed vegetable salad

Recipe printed on back of each photograph

• hot sausage biscuits

• baked avocados

• chicken mousse

• oyster pie

F. M. Demarest

• oyster pie

2 cups oysters and liquor
2 tablespoons butter
1 teaspoon salt
⅛ teaspoon pepper
½ cup light cream
Pastry dough:
2 cups flour
1 teaspoon salt
⅔ cup shortening
6 tablespoons water

LINE a 9-inch pie pan with half the pastry made as follows: Sift together flour and salt. Add shortening and cut in with 2 knives, or pastry blender. Stir in water with a fork, a tablespoon at a time. Press together in a ball and roll out ⅛ inch thick on a lightly floured board.

Arrange oysters in layers, dotting with butter, salt, and pepper. Add oyster liquor. Cover with remaining half of pastry; make 2 or 3 incisions in the top. Bake in a moderately hot oven (375° F.) for 40 minutes. Just before serving pour ½ cup cream, which has been heated, into pie, through incisions cut on top of crust. Serves 5 to 6.

Tested by THE AMERICAN HOME

• hot sausage biscuits

¾ pound ground sausage, well seasoned
Rich biscuit dough:
2 cups flour
4 teaspoons baking powder
½ teaspoon salt
6 tablespoons shortening
⅔ cup milk

PREPARE biscuit dough as follows: sift flour, baking powder, and salt. Cut in shortening, using pastry blender or 2 knives. Stir in milk quickly. Roll out ¼ inch thick on floured board. Cut out biscuits with biscuit cutter.

Now form sausage meat into tiny flat cakes and cook until nearly, but not quite, done. Put between biscuits, sandwich fashion. Press together around the edge. Bake on a greased baking sheet in a hot oven (400° F.) for 15 minutes. Makes from 8 to 10 sausage biscuits.

Tested by THE AMERICAN HOME

• chicken mousse

1 envelope (1 tablespoon) plain unflavored gelatin
2 tablespoons cold water
3 egg yolks
1½ cups chicken broth
1 teaspoon salt
½ cup heavy cream, whipped
2 cups cooked chicken, chopped
½ cup blanched almonds, chopped
2 tablespoons minced pimiento
¼ cup chopped sweet pickles

SOAK gelatin in cold water for 5 minutes. Beat egg yolks slightly and add chicken broth. Cook yolks and broth in top of double boiler until mixture coats the spoon. Add gelatin and salt, and cool. When cool, add chicken, almonds, pimiento, pickles, and cream. Pour into well-oiled mold and chill. Unmold on bed of lettuce and garnish with sliced tomatoes, sliced egg, watercress, and radishes. Slice and serve with mayonnaise which has been mixed with half as much whipped cream. Serves 8.

Tested by THE AMERICAN HOME

• mixed vegetable salad

12 cooked asparagus tips
2 cups cooked green peas
2 cups cooked, diced carrots
Chopped parsley
Diced pimiento
½ cup mayonnaise
1 head lettuce

ARRANGE lettuce on salad plate and radiate asparagus tips toward the edge. In spaces between tips arrange a mound of carrots alternately with a mound of peas. Place mound of mixed carrots and peas in center. Surround with mayonnaise forced through pastry bag and tube. Sprinkle carrots with chopped parsley, and peas with pimiento. Serves 6.

Tested by THE AMERICAN HOME

• baked avocados

3 avocados 8-12 ounces each
1 small can crab meat
4 tablespoons butter
6 tablespoons flour
1½ cups milk
⅜ teaspoon salt
Few grains pepper
1 tablespoon onion, minced
3 tablespoons lemon juice (about)
½ cup grated American cheese

MELT butter in saucepan; blend in flour and seasonings. Add milk gradually, stirring constantly. Cook until thickened. Add crab meat and minced onion.

Peel avocados and cut in halves lengthwise. Rub insides with lemon juice, about 1 teaspoon for each avocado half. Sprinkle with salt. Fill with creamed crab meat and sprinkle with grated cheese. Place in a baking pan, pour in water to ½ inch depth and bake in a moderate oven (350° F.) for 15 minutes. Serves 6.

Tested by THE AMERICAN HOME

• bavarois

1 package cherry flavored gelatin
1 cup boiling water
1½ cups black cherry juice (from canned black cherries)
1 3-ounce package cream cheese
2 cups canned black cherries (pitted and well drained)

DISSOLVE gelatin in boiling water. Mix cherry juice with cream cheese, using a rotary beater, and add to dissolved gelatin. Stir in cherries and pour into an 8-inch ring mold, or 6 individual molds, and chill in refrigerator until firm. Unmold and serve with sweetened whipped cream. Serves 6 to 8.

Tested by THE AMERICAN HOME

Our favorite buffet dozen (continued)

MENU I

*Spanish Bean Pot
Watercress-Cucumber-Lettuce Salad
Glazed Apple Slices
*Pumpkin Pie
Assorted Breads
Coffee

Photograph printed on back of each recipe

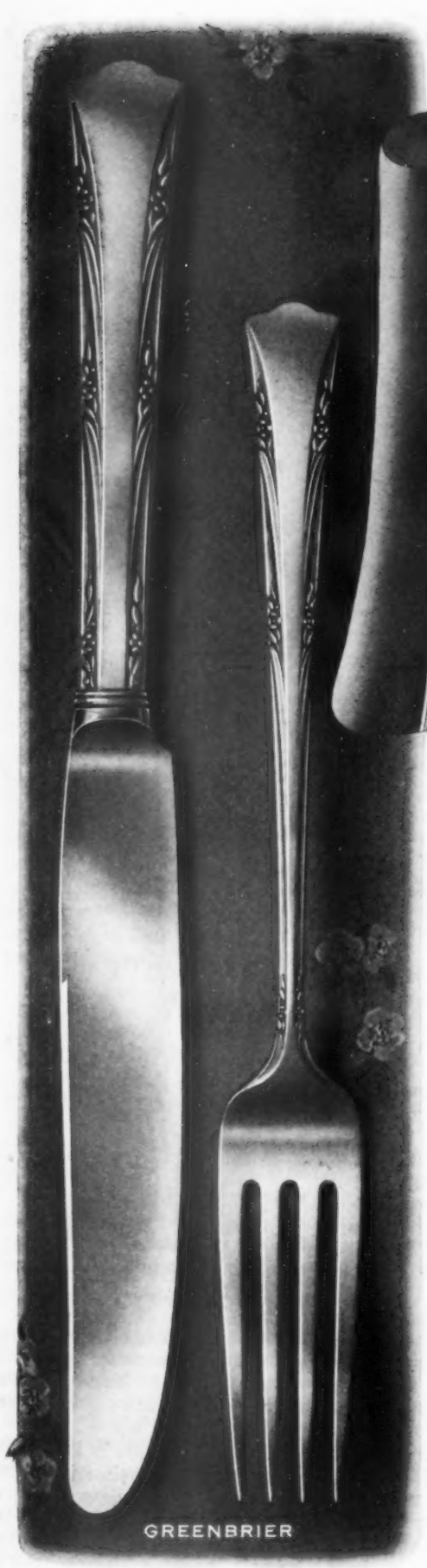
MENU II

*Escalloped Crab and Oysters
Sliced Tomatoes—Sour Cream Dressing
*Toasted Loaf
*Bavarois
Pear Conserve
Coffee

Photograph printed on back of each recipe

*Recipes given in this issue

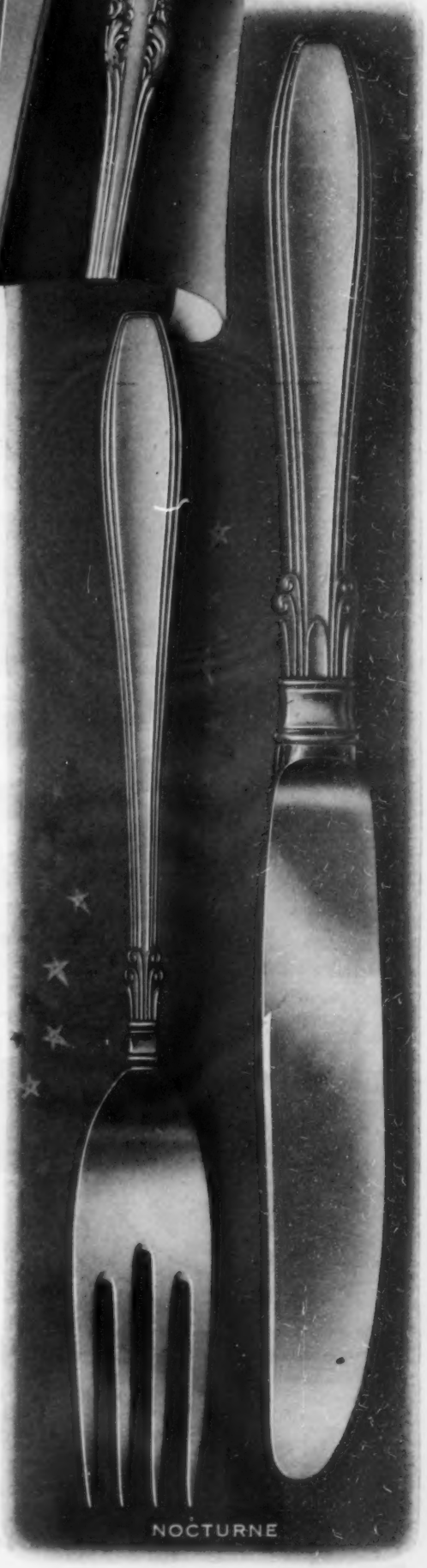
Tested by THE AMERICAN HOME



Heirlooms OF *Tomorrow*

Why not meet some of your Christmas obligations with desirable gifts of silver? Your thoughtfulness, by either starting or completing someone's sterling service by Gorham, will be remembered always.

Today it's popular to give Place-Settings — six essential items for one person. The average cost of a Place-Setting in the patterns illustrated is $16.50. Consult the leading jeweler in your city.



Sterling by GORHAM

AMERICA'S LEADING SILVERSMITHS SINCE 1831

NEW WHOLE WHEAT CEREAL WINS MILLIONS

THIS NEW.... SHREDDED RALSTON MAKES A REAL MAN'S BREAKFAST DOESN'T IT, SON?
I SURE LOVE THAT FLAVOR...AND THE NEW BITE SIZE MAKES IT SO EASY TO EAT
Whole Wheat
Ready to Eat
Shredded Ralston

NEW...BITE SIZE CEREAL

delicious new flavor

HOW'S YOUR INDEX?

HAVE you ever had a bright thought on that hurry-up luncheon you were planning, run to your recipe cache, and then spent the next two hours (until way past the time required to prepare lunch) trying to locate the recipe your thoughts had conjured?

That is true of almost every meal planner. It is merely a matter of filing—but most housewives are not trained librarians. Nor was I, but I did know how to use library index systems and determined to evolve one of my own, since recipes were important in my scheme of things. I could not afford to spend hours, or even many minutes, trying to locate recipes I wanted. And I considered myself too good a cook to ruin my reputation by hit-or-miss food preparation. Cookery is an exact science, in my opinion, and I would not think of cooking without a recipe any more than I would attempt to write without dictionary, encyclopedia, thesaurus, and typewriter.

When the AMERICAN HOME Menu Maker was first announced, my delight knew no bounds. Here was a proper size file for my kitchen. I could discard the little odd boxes in which my collections were housed—the recipe I wanted usually being eventually located in the third one.

The new recipe file was adequate as to space, but I still found myself baffled as to recipe classifications. There were so many "neither flesh nor fish nor fowl" recipes; recipes which weren't definitely either one thing or the other.

For instance, such occurrences took place: I had a half pint of sour cream on hand and wished to use it. I looked through my meat recipes for a good main dish utilizing a small amount of sour cream. There was Veal Paprika—but I had no veal on hand. Perhaps I might make a bread, but none appealed to me. Next came an inspection of muffin, cake, and waffle recipes with sour cream listed as one of the ingredients. I had leafed through five "headings" to select one recipe.

Using common sense, one could readily see that most of these recipes were in the "sour cream" class. One didn't always have sour cream on hand, but when one did the logical thing to do would be to prepare some dish utilizing it. So out came an old index card, its back was turned and "sour cream" written upon the stubby raised title head space.

That was the beginning of an experiment. It grew to include "duplicate recipes." That is, a recipe was filed under its logical heading, but if it required a specific ingredient or combination, it was recopied and the duplicate placed in another classification.

Before I knew it, my recipe file was bursting with recipes and duplicates. As a result, I was forced to begin a systematic weeding-out process. Some were fair, some were mediocre. Out they came. Any recipe included in my AMERICAN HOME file had to earn its place there. It had to be a good one.

I hit upon another idea. Any recipe that I liked and wished to try, I placed in a special "test" file in the rear. As soon as the opportunity arose I immediately tested that recipe and, provided my family liked it, I included it in its proper classification.

It may seem like a lot of work, but it proved work which paid dividends. When I want to use up my left-overs, I just turn to the "left-over" section. Ours is a state for apples; therefore I have a special "apple" section. We like picnics, so there is a division for that. And whenever necessary, these dishes are classified under their respective headings: salads or sandwiches or hot breads.

There is a special section for eggs, divided into egg yolk and egg white groupings. In the rear, there is a "menu" section for special menus, such as holidays or entertaining. In this I include my

pet recipes for buffet suppers, dinners and luncheons, right up to wedding breakfasts—for the information of those who call me for hints.

Although my file is long, it is adequate. And it is still in the changing or transition state—as it will doubtless be for years to come. These "extra classifications," however, might prove helpful to other housewives. The present index in my AMERICAN HOME Menu Maker reads like this: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Appetizers, Apples, Beverages, Breads, Cake, Cake Fillings, Candies, Cheese Dishes, Cookies, Desserts, Eggs (yolks and whites), Fish, Fritters, Frostings, Frozen Dishes, Gelatin, Jams-Jellies, Left-overs, Maple

NO. 2 OF A SERIES illustrating lack of proper bodily support. Try lying on your back for 60 seconds, feet together, hands clasped behind head—head and feet raised as high as possible.

Lack of Proper Bodily Support Causes Muscular Strain . . . Fatigue . . . Aches

THIS is one of those stunts you *think* you can do—until you *try*. It quickly shows how fatiguing it can be when muscles are improperly supported—subject to extreme strain.

Of course, this is just a stunt. But the fatiguing effects produced are *no different* from those you can experience *every night* if you sleep on a mattress which fails to support your body properly.

WHY LACK OF SUPPORT CAUSES MUSCULAR FATIGUE . . . Every time you move, various *pairs* of muscles go to work. As one *lengthens*, the other *shortens* —smoothly and in unison. But when one muscle is unduly *strained* . . . must support some part of the body alone . . . it requires fuel more *quickly* than the other. Toxic products accumulate, causing fatigue . . . aches . . . toxic strain.

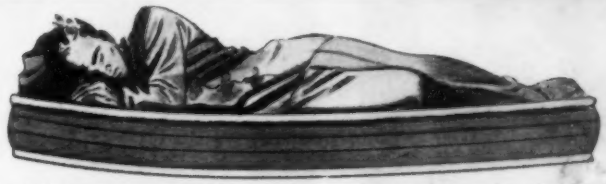
WHY YOUR MATTRESS CAN CAUSE FATIGUE . . . ACHES . . . The same fatigue produced by severe strain can occur during sleep—unless your mattress is constructed to support the body uniformly—from head to toe.

The *too-hard* mattress cannot conform to the curves of your body. Hence, back or side muscles are constantly unsupported. The *too-soft* mattress . . . that sinks in the middle . . . places continuous strain on opposing muscles. Neither can give the uniform support needed for muscular relaxation.

So, if you toss all night . . . wake up tired . . . aching . . . better look over *your* mattress.

BEAUTYREST POCKETED COILS DESIGNED FOR UNIFORM HEAD-TO-TOE SUPPORT . . . Beautyrest was especially developed along new and radical lines to provide the *uniform support* your body needs for restful sleep.

YET
YOU MAY BE SPENDING
28,800
SECONDS
EVERY NIGHT

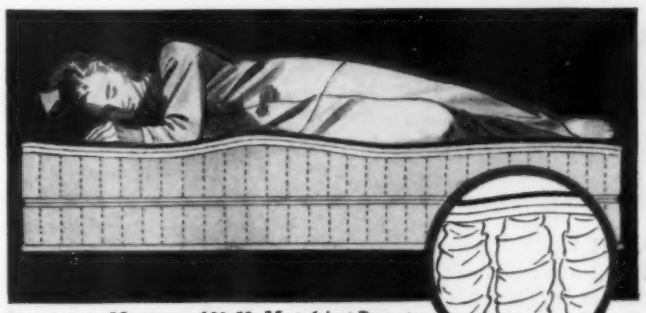


ON A MATTRESS THAT FAILS TO GIVE HEAD-TO-TOE SUPPORT

It is constructed of 837 individual coils in *separate* cloth pockets—each *free* to move up or down *independently* of the other 836—*like the keys on a piano*. Thus, Beautyrest makes possible uniform support for *every* curve . . . *every* muscle . . . in your body—from *head to toe*.

THE SIMMONS BEAUTYREST IS A DIFFERENT MATTRESS . . . A mattress may have a handsome cover—but it's what's *inside* that really counts. Beautyrest's *pocketed* coils are *not* just a series of many coils wired so that they move together. Instead, they are *each* free—independent . . . constantly adjusting themselves to the weight and shape of each part of your body. Such freedom of adjustment is impossible with ordinary wired-together coils. That's why Beautyrest is recognized by over 3,000,000 users as the world's standard for comfortable sleep. Its many luxury features cost so little, too—only 1¢ a night more than an ordinary mattress.

The Beautyrest Box Spring is the best foundation for your Beautyrest Mattress. Simmons Engineering Laboratories have also developed new moderately priced platform-top coil springs which will increase mattress comfort and prevent sagging. At furniture and department stores everywhere. Simmons Company, Merchandise Mart, Chicago, Illinois.



Beautyrest Mattress, $39.50. Matching Beautyrest Box Spring, $39.50. Beautyrest Hair Mattress, $59.50. Deepsleep Mattress, $29.50. Ace Platform-Top Spring, $19.75.

SIMMONS *Beautyrest*

FOR HEAD-TO-TOE SUPPORT

1. I said somethin' a couple of weeks ago that made Mom so hopping mad, I almost caught a licking.

2. We were at Aunt Lola's and I piped up: "Gee, Mom, look at how white this napkin is! *Our* things must have tattle-tale gray or somethin' 'cause they never shine like *this*." . . . Zowie! Mom flew for the hairbrush.

3. But lucky for me, Aunt Lola stopped her. "It's the truth, so why get angry?" she told Mom. "Your lazy soap leaves dirt behind. If you'd switch to Fels-Naptha Soap as I did, your clothes *wouldn't* have tattle-tale gray."

4. So mom forgot to spank me and went to the grocer's for some Fels-Naptha. This morning, she was raving about how its richer *golden* soap and *lots of gentle naptha* wash clothes so white and nice. And, golly, if she didn't give me a quarter for a pony ride!

COPR. 1938, FELS & CO.

BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!

NEW! WONDER FLAKES! TRY FELS-NAPTHA SOAP CHIPS, TOO!

Syrup, Meals-in-One Dishes, Meats, Pastries, Picnics, Pies, Preserves, Puddings, Salads, Salad Dressings, Sandwiches, Sauces, Sea Foods, Spaghetti, Stuffings, Sour Cream, and Milk, Soups, Vegetables, Waffles, Menus, Suggestions, Miscellaneous, Test File.

Housewives interested in other types of cookery may vary the headings to suit their own needs. It is merely a method to secure maximum use from your recipe file.—Mrs. Don Casety.

Don't discourage youthful ambitions

[*Continued from page 45*]

there are no girls and few boys who do not pass through this period. In this particular case, however, parental encouragement may have been a little easier due to the fact that the young lady's mother had had some training in this field and that both her mother and father were very much interested in amateur dramatics. In any event, Barbara received the same common-sense backing. It even went one step further when her mother wrote a children's play and worked with a group of little girls in producing it. The youngsters were allowed to cast it themselves, and when word of the production got around and there was a demand for a public performance rather than the private one which was originally planned, the girls made their own tickets, sold them, and took care of nearly all of the necessary arrangements.

The expected transition from stage to moving pictures followed in due course. Still there was encouragement for the hopeful actress-to-be. "You must be good at many things," she was told, "and there is no time like the present to start improving yourself along these lines." Then it was explained that her speech must be perfect, she must be graceful in all her movements, and that many things contributed to these and other important factors. The movie desires have persisted for something like two years but in the last six months they have had to share honors with a new ambition.

Although the new undertaking arouses more genuine parental interest than anything that has appeared yet, I think I can safely say that the encouragement policy isn't brought into play with any more force than it has been in the past. Barbara developed the idea secretly and was well under way with it before there was any opportunity for our applause. It is such an interesting idea that I think it deserves a fairly complete description.

The first indication of the new ambition appeared shortly before Christmas when Barbara asked us to drive her around to the local hospital. We were completely puzzled by the request but our questions were countered with the answer that the whole thing had to be a secret because it had something to do with our Christmas present. This only increased the mystery, but finally on Christmas Eve I found time to drive her to the hospital. When she came back to the car after a ten minute absence, she was fairly bursting with joy. She very nearly let the secret out and did confide that the official with whom she had talked had thought the "thing" wonderful.

At long last it was Christmas Day and the family was ready for the gifts to be distributed from the tree. Barbara insisted that the first package to be delivered must be an envelope marked, "Christmas love to Mummie and Daddy from Barbara." Out of the envelope came an imposing nine by twelve inch booklet with the title, "Barbara's Monthly Journal." It was stapled at the side and had a cover illustration, hand colored, of Santa Claus. At the bottom was the line, "December, 1936—5¢."

I wish there was enough space to quote the whole sixteen pages of contents but of course I realize that while it was a very workmanlike job for an eleven-year-old girl, it offered greater interest to Barbara's family than to the world in general. However, there are parts which you are sure to enjoy so I shall include a few brief quotations.

Following the table of contents was this delightful editorial page: "Dear Readers of Barbara's Monthly Journal—I hope you will enjoy Barbara's Monthly Journal and take it often. I hope you will like the stories, poems, and other things in this magazine which are almost always original. —Very truly yours, The Editor (Miss Barbara Parcher). . . . . Christmas Spirit—Christmas is a time when the whole family gathers and has a jolly and merry time. The Christmas Spirit is supposed to be giving, *not* receiving. If you can't give presents, Give Love!"

Then followed an artistic page with the editor's Christmas greetings and a number of pages containing stories and poems. There was a news page with editorial "interpretation" of the European situation and a comment on the Edward-Wally romance. Two pages of book reviews started with an intelligent review of "Gone with the Wind" (which the editor had not of course read and which was very obviously not copied from an adult review). There was a puzzle page with the

I'D RATHER LET MY CURTAINS STAY FILTHY THAN HAVE TO STARCH AND STRETCH THEM
DON'T BE SO OLD-FASHIONED, DOT. THESE ARE THE NEW SCRANTON CURTAINS THAT LAUNDER SO EASILY AND NEED NO STRETCHERS

This Simple "BEAUTY TREATMENT" Keeps Triple-Tested Curtains Fresh—New—for Years

It is not necessary to rip out sewed headings before laundering. Just shake curtains well to remove dust.

Launder in lukewarm Ivory suds—and rinse. No starch is necessary. *Exclusive* Scranton finish retains crispness.

Do not use stretchers or clothespins. Hand squeeze water from curtains and hang over line till *damp-dry.*

Press curtains while *still damp* with *medium* hot iron. This restores original gloss—avoids shrinking.

Hang up curtains again, in *original* headings. No refitting. *Tied-in-place* weave keeps threads from slipping.

only SCRANTON TRIPLE-TESTED CURTAINS HAVE THIS MARVELOUS *No-Stretcher Finish*

Exclusive Patterns, Too!

TIME was when you'd put off washing curtains until you were positively ashamed of them. That *awful* business of ripping headings, starching them, putting them on stretchers, refitting *each* window and sewing in new headings was just *too* much!

Today, those unpleasant jobs are as old-fashioned as grandmother's curtains. For Scranton has introduced smart lace net curtains with an *exclusive* finish which assures beauty *without* drudgery.

FEWER AND EASIER WASH DAYS

No curtain is *absolutely* impervious to dust, dampness and heat. But Scranton's *exclusive* Triple-Tested Finish makes curtain thread fibers resistant to dirt . . . helps them retain color . . . gives added strength. An occasional "shaking" removes surface dust and keeps curtains from becoming drab . . . untidy.

When they really *have* to be washed, they launder as easily as table linen. The simple "*Beauty Treatment*," outlined below, will keep them *always* crisp . . . new.

NEW PATTERNS CAN'T BE COPIED

As the country's largest maker of lace net curtains, Scranton has always led in manufacturing improvements and original designs. Now, as an assurance that *your* fine Scranton Craftspun* Curtains *will not be reproduced in cheap imitations*—every new pattern is *Design Patented!*

SCRANTON—THE NET OF THEM ALL

Scranton, and *only* Scranton, gives you the Triple-Tested Finish . . . exclusive patented designs . . . *double-* and *triple-thread* durable yarns, *tied in place* to prevent slipping . . . expert tailoring with matching, lock-stitched hems . . . adjustable tops —all ready to hang, without sewing. At leading stores, everywhere.

Guaranteed As Advertised in Good Housekeeping

Look for Scranton's Triple-Tested Seal

Seal of the American Institute of Laundering

*Registered U. S. Pat. Off.

Scranton TRIPLE-TESTED CURTAINS

"THE NET OF THEM ALL"

GUESTS for dinner . . . and she's been shopping since 10!

How often do guests drop in . . . and find you all fagged out? From shopping, maybe . . . at the department store, for a dress, or clothes for the family. Perhaps at the corner grocery . . . the hardware store. Or maybe just plain housework has left you tired, dragged out. What can you do? This—drink COCOMALT!

Energizing . . . the Delicious Way!

Here's why! COCOMALT is an energizing food drink. Mixed with milk, every glassful gives you the equivalent of 50 minutes of energy for doing your daily shopping alone! You'll find a glass at breakfast, another for lunch, will help lighten household tasks.

COCOMALT is low in *fat*, high in *energy*. Grocers and drug stores everywhere carry it. Have this refreshing food drink in *your* home—for all the family. It's delicious to drink, and good for them! And *you'll* find more zest in life!

DRINK IT HOT OR COLD

A PROTECTIVE FOOD DRINK

COCOMALT supplies *energy*. It's a *protective food drink*. It supplies essentials that may be lacking in the daily diet, including calcium, phosphorus, Vitamin D and iron. 3 glasses of COCOMALT a day take care of the average person's minimum requirements of all these.

Housewives!

Every glass of COCOMALT with milk gives you 50 minutes of ENERGY* for shopping alone!

Energy by the glassful

* *The measurements of energy used in this advertisement have been estimated by applying the energy value of Cocomalt to the energy expenditures of various occupations as covered in "The Foundations of Nutrition" by Dr. Mary Swartz Rose, authoritative textbook in this field.*

answers given in the back of the Journal, and an article with this amusing title, "How the Earth Was Born," gathered and put together in bits by B. L. P. A Get Together Correspondence Club had its page and there was a well-handled contest announcement for articles to be submitted to the Journal. Another page was divided between advertisements (not paid) and a list of recommended "other" magazines.

One of the best handled pages, however, was devoted to an advertisement, complete with action-compelling illustration, seeking subscriptions for Barbara's Monthly Journal. There was even a bound-in subscription blank.

A number of family subscriptions were forthcoming immediately, but I was a bit skeptical as to how long publication would continue. Within a month the January issue was out, with the first copy delivered to the hospital. Meanwhile, Barbara had received a lovely note of appreciation from the superintendent of the hospital. The February number followed in due course. When there was an indication that the publishing burden was becoming a bit heavy the next month, I suggested that a combination April-May issue might be in order and that this procedure could be followed thereafter. The suggestion was gratefully received and that is where the matter stands now. Even though Barbara's Monthly Journal ceases publication at some time in the not distant future, the experience has been an interesting one.

But let's get back to this question of encouraging the ambitions of the tenderer ages. One of Barbara's friends wants to own a Persian cat farm. Another is determined to be a concert pianist. Whether the former becomes a feminine Clyde Beatty or only retains a liking for household pets, whether the latter actually becomes an artiste or confines her playing to lullabies for her children, I maintain that a certain amount of good has been accomplished by giving a reasonable amount of support to these, perhaps temporary, hopes. Ambitions are worthy things. Let's not be too quick to discourage them.

promising beginning—and perhaps at the end of the month even have a few coins for my little pig bank—I feel the game is well worth the candle.

Right from our own kitchen

THREE new foods on our kitchen shelves, and we feel we must tell you about them. They're that good. Remember, we promised to keep you posted on new food products that come on the market. That is, the ones we like, and hope you will, too. Don't you think it's interesting to know about new ways to pep up your meals? And if the grocer doesn't point out new things to you, you may never know he has them in the store. More than one good food has been overlooked this way, unfortunately.

First, there's the new Dromedary Date-Nut Bread. It comes in an 8½-ounce can, and just as you would expect, it's all ready to open, slice, and serve. But you can steam it right in the can, too, just as if you were steaming your own favorite homemade pudding, and then serve as a pudding with a hot sauce. You probably have your own recipes for good pudding sauces like lemon sauce, hard sauce, and all the rest.

If you have a weakness for frozen desserts, you'll surely like the Jell-O ice cream mixes. At least we did. Strawberry, chocolate, vanilla, orange pineapple, tutti-frutti, and maple walnut are the flavors. Tutti-frutti was our favorite, so full of cut-up fruits it makes a delicious dessert.

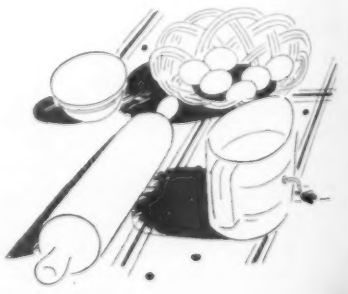
Then there's the new "family" of cocktail crackers that can be used for many occasions. There are five boxes in the group—Junior cheese ritz, Junior ritz, cheese tidbits, cheese tangs, and Slim Jane pretzels making up the assortment. Or, of course, you can buy any of these boxes of crackers separately. A good trick is to let them crisp for ten to fifteen minutes in a moderate oven (350 degrees) just before serving. They're better than ever when served in this way.

These "Stretcher" Games

[*Continued from page 491*]

sible) and sprinkled with grated Parmesan cheese. After the soup is heated through, I run the ramekins under the broiler flame long enough to melt the cheese, then bring to the table.

Sometimes I am irked at the necessity for spreading every cent of value but when I achieve something worthwhile out of an un-



I MADE IT WITH REAL MAYONNAISE REALLY FRESH!

AND HOW MY BRIDGE CLUB RAVED ABOUT MY FROZEN FRUIT SALAD!

SO MANY FROZEN SALADS TASTE FLAT OR STALE. HOW DO YOU SUPPOSE ELSIE GIVES HERS SUCH DELICIOUS FLAVOR?
ELSIE'S A MARTYR THEN! FANCY FINDING TIME TO MAKE MAYONNAISE!
IT'S THE MAYONNAISE! ONLY FRESHLY MADE REAL MAYONNAISE COULD HAVE THIS CREAMY-RICH TASTE

GIRLS, GIRLS! WHERE HAVE YOU BEEN THAT YOU DON'T KNOW YOU CAN BUY THIS REAL MAYONNAISE AT YOUR GROCER'S? IT'S MADE JUST LIKE HOME-MADE, WITHOUT STARCHY FILLERS. AND IT TASTES FRESHER EVEN THAN HOME-MADE!
FRESHER THAN HOME-MADE! HOW DO THEY DO IT?

IT'S MADE WITH "FRESH-PRESS" SALAD OIL, LADIES!

Mayonnaise, you know, can be only as fresh as the salad oil used to make it. You can be sure "FRESH-PRESS" Salad Oil is *fresh* because we prepare it ourselves—fresh every day—just as it is needed! It goes into our double-whipper right away. There it is mixed with freshly broken, whole eggs, our own special blend of vinegars, and choicest spices. Nothing else. *No starchy fillers.* It's *all* mayonnaise! That's why our two brands of *Real* Mayonnaise (*Best Foods* in the West; *Hellmann's* in the East) taste so rich . . . so creamy . . . and so **FRESH!**

WE EACH WANT A JAR OF THAT REAL MAYONNAISE MADE WITH "FRESH-PRESS" SALAD OIL. WE HAD SOME AT A PARTY AND IT'S DELICIOUS! SO FRESH TASTING!
IT COULD HARDLY BE FRESHER! WE GET IT BY SPEEDY TRUCK DELIVERY FROM THE KITCHENS WHERE IT'S MADE FRESH EVERY DAY

FROZEN FRUIT SALAD

1 cup Hellmann's or Best Foods *Real* Mayonnaise
½ package lime-flavored Jell-O
2 cups hot water — **1 cup cream, whipped**
4 tbsp. powdered sugar — **1½ tbsp. gelatine**
½ cup pineapple juice
4 slices canned pineapple, diced
2 oranges, peeled and diced
½ cup each, grapes, maraschino and minted cherries, halved

Dissolve lime-flavored Jell-O in one cup hot water. Turn into mold or refrigerator tray and chill until firm. Pour pineapple juice over gelatine and dissolve in one cup hot water and cool. Fold *Real* Mayonnaise into sweetened whipped cream. Combine dissolved gelatine with fruits and fold into mayonnaise and cream mixture. Then turn mayonnaise and fruit mixture on top of set Jell-O. Chill until firm. Unmold on sprigs of mint leaves or salad greens. Garnish with *Real* Mayonnaise. Serves 12.

BEST FOODS ⇆ HELLMANN'S

Real Mayonnaise

⬆ IN THE WEST
⬅ IN THE EAST

"Bon Ami! it gets rid of dirt and grease so quickly . . . and still is so harmless to my hands!"

"Bon Ami! it doesn't scratch or dull the sink . . . yet a little does a lot of work!"

What's best for cleaning sinks?

Read why these busy women prefer this *"polishing"* cleanser

Copr. 1938, The Bon Ami Co.

"Bon Ami! I always come back to it. It's so quick, so thorough, and it gives everything such a grand polish!"

"Bon Ami! . . . why it's kept my kitchen sink smooth and bright as new for more than ten years!"

"hasn't scratched yet!"

Bon Ami

Saves time . . . lightens work . . . protects porcelain

Romance of Etched Glass

If it had not been for a madcap artist, Benvenuto Cellini, his predecessors, and succeeding generations of geniuses, there would be today no fascinating etchings on crystal

No ART is completely satisfying to the uninitiated. A thing may be beautiful in itself and we may love that beauty, but we love it the better when we completely understand it—something of its history, its reason for being, the difficulties the artist surmounted in creating it, the technique of his craftsmanship.

All this is equally true of an etching, be it on paper or on glass. So perhaps you might like to know very briefly how etchings are made. Then the picture on your wall or the crystal on your table will bring you mental appreciation as well as visual delight which you take in it.

Steps in the process of etching glass: Master etching design engraved on a steel plate. One of these patterns is being filled with an inky wax. A thin strip of paper is then laid on ink and pressed down. Paper is then removed which gives a finished print to be applied to the glass

One operator trims away the excess paper. The other worker is carefully placing the paper on the goblet (below)

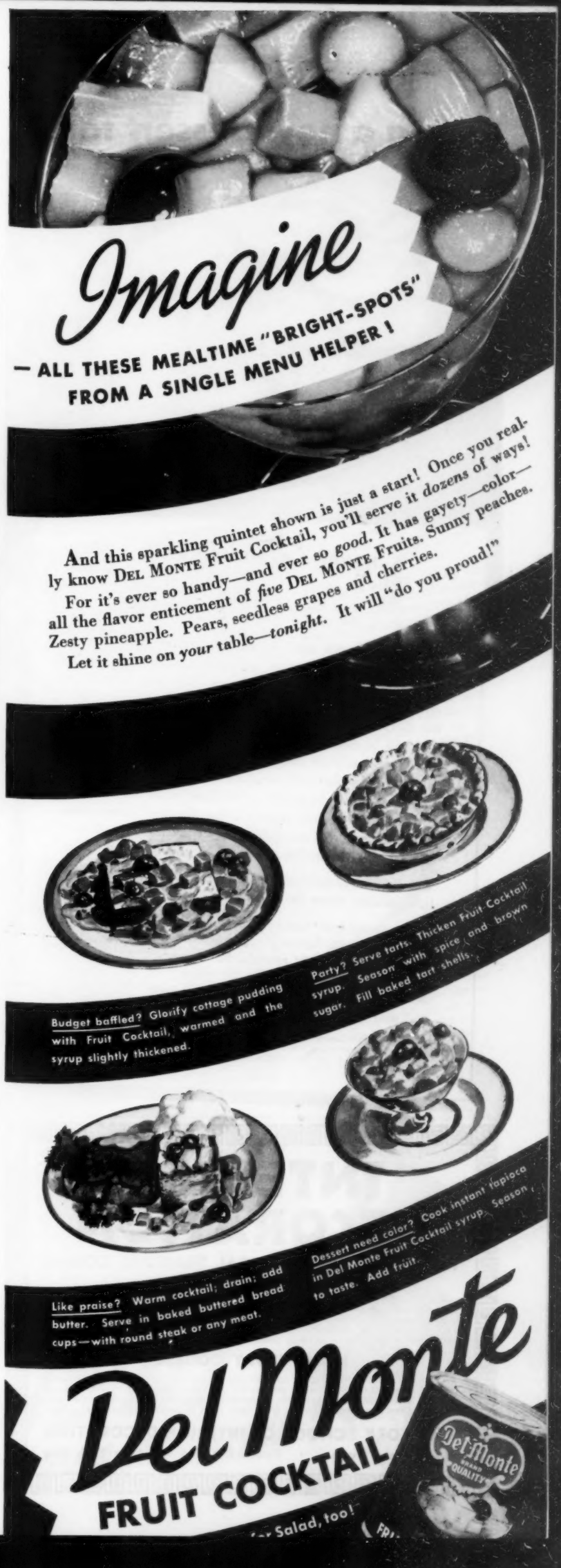
Courtesy of Fostoria Glass Co.

First a waxy substance called an etching ground, resistant to acid, is spread over the surface of the copper plate. Then with a needle-pointed tool, the artist draws his picture on the waxy surface, the needle cutting through and laying bare the copper underneath. Here is an art so similar to and yet so different from a pen drawing on paper. Pen lines can be changed, erased, and corrected. But there is little chance to correct or change lines made on the fragile wax. Each stroke of the needle must be sure and practically letter perfect from the start.

The etching of prints is a most sensitive art. Not all artists can succeed in this medium. It requires a dexterous, skillful touch and, above all, an intuitive and intimate knowledge of such a "traitorous liquor" as acid.

When the drawing is completed, the copper plate is submerged in an acid which eats away the exposed lines and thus transfers the picture to the copper plate, each line a thinly etched and delicate incision on the copper.

The acid bath is the most criti-


Imagine
— ALL THESE MEALTIME "BRIGHT-SPOTS" FROM A SINGLE MENU HELPER !
And this sparkling quintet shown is just a start! Once you really know DEL MONTE Fruit Cocktail, you'll serve it dozens of ways!
For it's ever so handy—and ever so good. It has gayety—color—all the flavor enticement of five DEL MONTE Fruits. Sunny peaches. Zesty pineapple. Pears, seedless grapes and cherries.
Let it shine on your table—tonight. It will "do you proud!"
Budget baffled? Glorify cottage pudding with Fruit Cocktail, warmed and the syrup slightly thickened.
Party? Serve tarts. Thicken Fruit Cocktail syrup. Season with spice and brown sugar. Fill baked tart shells.
Like praise? Warm cocktail; drain; add butter. Serve in baked buttered bread cups—with round steak or any meat.
Dessert need color? Cook instant tapioca in Del Monte Fruit Cocktail syrup. Season to taste. Add fruit.
Del Monte
FRUIT COCKTAIL
Del Monte QUALITY
Salad, too!

Spring a new dessert today

HAVANA BANANA CREAM

1 egg yolk
4 cups milk
⅓ cup Minute Tapioca*
½ cup sugar
¼ teaspoon salt
1 egg white
1 teaspoon vanilla
2 bananas

Mix egg yolk with small amount of milk in top of double boiler. Add Minute Tapioca, sugar, salt, and remaining milk. Place over rapidly boiling water and cook 10 to 12 minutes after water boils again, stirring frequently. Remove from fire. (Tapioca will be well distributed throughout, but mixture will be thin. *Do not overcook.*) Beat egg white until just stiff enough to hold shape. Fold hot tapioca mixture gradually into egg white. Cool—mixture thickens as it cools. When slightly cool, stir in vanilla; chill. Just before serving, dice bananas and fold into tapioca cream. Garnish with banana slices. Serves 8. All measurements are level. **IMPORTANT:* Use genuine Minute Tapioca in this recipe for perfect results.

● Follow this recipe exactly and see what a fluffy, light, *delicious* cream you'll get!

Any canned fruit? Some day soon, make a fruit pie using Minute Tapioca for the thickener. It'll be juicy—yet, marvel of marvels, the crust won't get soggy—the juice won't run. See quick, easy directions on Minute Tapioca package. ➔

And send—now—for a

FREE Brand-new cook book of 58 miracle-working recipes! Address General Foods, Dept. A. H. 11-38, Battle Creek, Mich. If you live in Canada, address General Foods, Cobourg, Ont.

INTERIOR DECORATION

FOUR MONTHS' PRACTICAL TRAINING COURSE

Spring Term Commences February 1st

Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural or Vocational Courses. Also two-year course in Design. Day or Evening Sessions. Send for Catalog 12-R

HOME STUDY COURSE

Those who cannot come to New York may take the same subjects by the Home Study method. Students obtain personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Requires a few hours weekly in your spare time. Start at once. Send for Catalog 12-C

NEW YORK SCHOOL OF INTERIOR DECORATION

515 Madison Avenue • *Established 1916* • New York City

cal operation, a most patient and painstaking process. Here, indeed, no corrections can be made. A single mistake destroys all. The artist must rely on long experience, skill, and intuition to make certain that the ultimate appearance of his print will be exactly as his imagination planned it and his drafting skill executed it.

Again and again, the plate is dipped into the acid to strengthen lines or to bring out shadow effects. When the copper plate is completely etched, the next step is handprinting. This requires patience and skill. From the start to finish, the master must be a rare combination of artist, chemist, and printer. No wonder that it is said, "Of all the graphic arts, etching is the most superior!"

So much for the picture on your wall. Now, for the crystal on your table. Here is a process as precise and as delicate, and the method of making is as exacting.

Incidentally, because of the different contours and curves on each piece of glassware, a separate plate is needed for every separate item. That is, if there are 75 pieces in a single design, then 75 different plates must be made. First, the artist draws his design on a steel plate. The plate is deep-etched in acid. Each "bite" requires numerous inspections to make sure that design lines are fragile or deep.

The plate is now handprinted on a specially imported paper. Up to this point the crystal etching process is exactly similar to the fine art of etching technique.

The next step, transferring the print to crystal, is even more exacting, requiring the skill of long-experienced craftsmen. The paper print is rubbed down tightly and smoothly on the glass surface of the stemware the compote, console, or whichever piece is to be etched. Great care must be taken to see that every bit of the print sticks to the surface of the glass and that there are no wrinkles in the paper which will cause breaks in the design. Next, dipping in alcohol releases the paper, but the print remains on the glass.

Then, all of the glass is carefully painted with a thick, black acid-resisting wax except where the design openings appear. The piece is now ready for the hydrofluoric acid bath, the acid pene-

[*Please turn to page 88*]

This workman is dipping the piece into denatured alcohol which enables the operator to strip paper from the piece without harming the print. The print remains on the glass

Transparent wax is sprayed on the inside of the goblet

This worker is inspecting the goblet for any defects (below)

The skilled operator with a brush and hot wax goes over the entire piece, evenually covering it with wax except where the pattern openings appear

150 REASONS WHY WOMEN CHOOSE *Caprice*..

Few patterns in hand-made crystal have pleased so many women as Caprice. Thoroly American, at home in any setting, its lovely curves bring out the famed brilliance of the Cambridge Crystal. Yet it is one of the most inexpensive and practical of patterns—unusually easy to clean and safe to handle. Think, too, of having 150 *open stock* pieces to select from—in Crystal, Moonlight blue or La Rosa pink. Each is a new and different reason why you, too, will love Caprice.

Cambridge patterns, including Hand Etched and Cut Rock Crystal, are patented and exclusive.

The Cambridge Glass Co.
Cambridge, Ohio

GENUINE HAND-MADE Cambridge MADE IN U.S.A.

Cambridge
HAND MADE GLASS

Insist on this label

It is your guarantee of quality at a price
DEAN'S LOCKSTITCHED
APRONS
At best retail stores for forty years

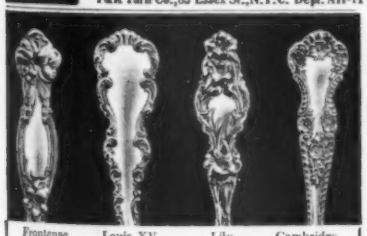
MADE WITH DEAN LOCK STITCH

If your dealer doesn't carry Dean's write us,
W. H. DEAN CO., 1440 BROADWAY, N.Y.C.

YARNS

$1.15 LB.!

AT LOWEST CUT-RATE PRICES!
FREE SAMPLE CARDS, needles and knitting bag free with order. Boucle (all colors), Worsteds, Shetlands, Velveens, etc. 500 colors. Write Today for Samples. Est. 22 yrs.
SPECIAL DISCOUNT OF 10%
F&K Yarn Co., 85 Essex St., N.Y.C. Dept. AH-11



Frontenac Louis XV Lily Cambridge

Unusual Opportunity

To fill in your inactive and obsolete patterns of flat silver. We have accumulated more than three hundred of these patterns, such as:

Canterbury	Bridal Rose
Lancaster	Medici
Georgian	Norfolk
Les Cinq Fleurs	Old French
Medallion	Orange Blossom
Lily-of-the-Valley	Violet

This silver has been used but is offered in first class condition and materially under the price of new.

Unusual Silver

We have one of the largest stocks of unusual silver in the United States, same consisting of tea services, compotes, pitchers, etc., by America's leading silversmiths, also foreign makers.

Correspondence Solicited
Silver sent on approval

JULIUS GOODMAN & SON, INC.
47 South Main St.
Memphis, Tennessee

No time for a breakdown!

[*Continued from page 10*]

calling Martin, "my good papa"—and really meaning it, too.

Gradually the daily routine became increasingly easy. There was time to spare, time to look about and realize that the apartment could be made attractive with a little effort. Martin began to sell some bonds; I began to plan. We could paint the place ourselves, one room at a time. We would start with the living room. I would make slip-covers and curtains. The fact that I couldn't sew didn't stop me. I hadn't known how to do lots of things, once, and suppose the slip-covers weren't just perfect? The effect would still be there.

I scoured the neighborhood shops, haunted Fourteenth Street for bargains, and found them too! Paint, curtains, and gay slip-covers transformed the room. New lamp shades from the five and ten, candles, plants. Martin built bookshelves on both sides of the fireplace.

We painted our bedroom a soft blue, the furniture white. I made a red and white checked gingham bedspread and wall hangings for over the bed, trimmed with white fringe; hung white organdy curtains at the window. On the bureau went a cover of the same gingham, little blue glass lamps with white shades, and a bowl of red roses. It's a sweet little room, bright and gay.

We painted the entire apartment ourselves, room by room, piled the furniture in the center, covered it with sheets and layers of paper pinned down. The ceilings were the most laborious to do, but the calcimine covered easily and they weren't large rooms—fortunately, for our pocketbooks! The paint material for each room cost us around six dollars—calcimine, wall paint, woodwork paint, turpentine. Gradually the place looked like a home. We grew to love it, were proud of it.

We decided to give a housewarming for a few intimate friends. We had Italian spaghetti with a meat sauce Mrs. Santini taught me to make, a mixed green salad with a well-marinated French dressing served in the huge wooden salad bowl that had been rubbed with garlic, several kinds of cheese on the cheese board, crisp Italian wholewheat bread, red wine, fresh fruit compote, little cakes, coffee. Not an elaborate dinner, but what we had was good. The table looked festive with candles and flowers.

It was a success. We couldn't do it often, so we were fairly careful

Did you ever . . . .

SERVE HEINZ TOMATO JUICE as hot bouillon? All you do is heat this rich beverage and season it to taste! Heinz Tomato Juice, you see, is zesty, thick and savory — for it's pressed from those famous vine-ripened "aristocrat" tomatoes. Try Heinz Tomato Juice Bouillon tonight and see what a tasty, tangy dish it is!

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Well . . did you ever . .

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HEINZ
TOMATO JUICE

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No wonder you get low in spirits, that your shoulders sag—and then your waistline. No wonder "they" begin to watch you—ask if you're the man you used to be.

Life CAN Begin at 40! Yet life *can* begin at 40! You're smarter—more experienced than you ever were before. All you need is to get that body of yours tuned up till it begins to hum again—till you *feel* the power inside you raring to go—till your nerves are something to laugh at. Man, but it's good to feel that way again!

What Science tells You! A sudden decline in health at 40 is often due to vitamin deficiency.

"Oh," but you say, "I've taken vitamins. They didn't seem to help me."

All too often that's the experience of people over 40 . . . because weaker digestion at middle age may *prevent you from getting full benefit from vitamins you do consume.*

There is a food that can help correct these "after-40" troubles—Fleischmann's fresh Yeast. Eat it regularly, and we promise, not a miracle of rejuvenation, but a *steady* improvement of that run-down feeling due to lack of certain vitamins and slow digestion.

Especially Helpful after 40 For Fleischmann's Yeast is rich in four vitamins that many people particularly need at middle age. It gives you the resistance vitamin, the vitality vitamin, the vitamin that helps to steady nerves, and the bone vitamin. And in addition this fresh yeast acts like a vitamin "booster" for people with a weak digestion. It provides vitamins in a helpful form and also aids in their assimilation by stimulating slow digestion.

And in this way Fleischmann's Yeast also helps you to get more nourishment from other foods . . . helps to give you better elimination, helps keep your system free of toxic intestinal wastes.

It's Up to You Isn't it worth a real trial? Every grocer has Fleischmann's Yeast. Eat it regularly one-half hour before meals—plain or dissolved in a little water.

"A few years ago my digestion went back on me. I noticed a gradual effect on my work. Then I tried Fleischmann's Yeast. It stimulated my digestion and helped me a lot. Now—at 44—I'm getting new business, and my chances for promotion seem good." *ALBERT P. SMITH*

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about accepting invitations we could not return. We still have all our friends.

The only real tragedy was my shoes. Martin and I congratulated ourselves that we had enough clothes to last for years. We both had many sturdy tweed suits and top coats, and full shoe wardrobes. I was slim and willowy with narrow hands and feet. Alas! I broadened out, muscles developed, my hands became strong and wide, I gained weight, and horrors of horrors—my feet became one full size larger! With fifteen pairs of expensive, hand turned shoes in the closet, I had to buy "sample" shoes for $1.98. It was heartbreaking.

Years ago Martin went to a class reunion of his prep school.

"I want to enter my son, sir," he said to the headmaster.

"Your son?" said the surprised head, "Why, how old is he?"

"He will be born any day now," said Martin modestly.

Well, he has been born now some twelve years. He isn't going to his father's preparatory school, but to Stuyvesant High (a city public school) to which he is looking forward with eagerness. He wants to play on the baseball team (catcher), and "they have swell manual training," he tells me. We have, with much personal sacrifice (cold cream, cigarettes, movies, a long list of "can'ts" make up the yearly tuition) been able to send him to the Little Red School House on Bleeker Street. It is co-educational, progressive, and serving as it does a cross-section of the city, the perfect school for Danny. He has had quite an experience in living. He is at home with the tenement kids or on Park Avenue. No matter what place he makes for himself in life it is my belief that nothing will nonplus or surprise him very much. He has seen the beginning of life—the end; seen hunger, hardships, beauty, gracious living, gentleness, brutality—the high, the low.

And Martin and I have a whole new sense of values. A friend of mine was heartsick because she had lost her silver fox—she had chosen that instead of a Havana cruise. I hate to think I am growing hard, but a lost fur just doesn't register as a major calamity any more. I am much more inclined to feel sick when I see a skinny little pair of legs along a sidewalk, or too large eyes in a small pale face. "Not enough food," I think, and then wonder about a six hundred dollar silver fox worn around a woman's neck.

Martin is back on his feet again, not in the thirty thousand a year class, far from it! He has learned that money isn't easily made now. You have to grub for it. He doesn't worry about maintaining us in any particular style. We can have an attractive home on very little by making the effort. We haven't lost our ambition. We all work now; we all have our aims. Danny wants to be an illustrator, I want to be a writer, and Martin wants to "bring home the bacon." We three have come a long way from the days of Martin's "Buy 5,000 shares of Wright Motor!"; my thinking that raising delphiniums to exhibit at the flower show was important, and Danny's cry "Mummie, the maids are leaving! Who is going to take care of me?" All of those things are in the past; the future is ahead and—well, who knows?

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GARDEN CLUBS in NOVEMBER

MRS. FRANK E. JONES, President
Kansas Associated Garden Clubs

SOME garden clubs take a vacation during part of the winter, but I cannot understand why. There is so much more time now for study and research, for reading, planning, and dreaming. We can forget the failures and disappointments of the past season and begin to plan next year's garden which can be far more satisfying, especially if gardeners confer with one another in an effort to overcome difficulties and learn how to avoid mistakes. That is the mission of the garden club and it should spend the winter months in a search for garden truth and knowledge.

The chrysanthemum is the flower of November. Perhaps your club will have studied its cultural requirements last spring. Now you will want to have an exhibition of the flowers and, if possible, discuss the varieties which are shown. The show should feature hardy garden chrysanthemums as well as potted plants grown by club members and by your local florist if you wish, although it is the gardener's 'mums that must get first consideration—Koreans, pompons, little buttons, the larger flowering decoratives, and the like.

A topic of practical value on which many gardeners are not well informed is the "Fall Planting of Trees and Shrubs" and its advantages and disadvantages. If you can secure a nurseryman to talk on this subject he should be able to offer much help.

"Winter Protection" should be discussed, now that the time has arrived for assembling the covering materials. Some gardeners mulch very carefully; others don't

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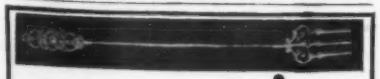

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mulch at all, and in both groups there are those who sometimes win and sometimes lose. Which system is more frequently successful? What are the best mulching materials? How early should plants be covered? What plants require special care? What is the best way with roses? What winter protection should be given the pool? There are many such questions to be answered and conflicting ideas may be forthcoming, which makes for interesting discussions.

Experience meetings are always helpful and a wide-open discussion of the question, "How did your garden grow?" would bring out information about plants that have been particularly outstanding, which grew most satisfactorily during the past season, and were most nearly weatherproof, insectproof and foolproof—if any such there be.

What do your garden club members know about "Plants and the Law?" It might be well to check up on the federal and state statutes affecting plant distribution. "Foreign Plant Quarantines and the Control of Plant Importations" is a phase of this general subject and so, in a way, are conservation laws and regulations. "Plant Patents" is another legal matter of significance to gardeners, many of whom know little or nothing about it.

For a meeting in late November, an appropriate Thanksgiving season topic would be "The Fascinating Story of Spices." Do not assign this topic carelessly; the member who handles it should be willing to delve deeply into ancient lore and history, as well as geography. Other topics of interest at Thanksgiving time are "Decorating the Thanksgiving Dinner Table," "Culinary Herbs for Flavor," "The Zestful Cranberry," and other food products from the garden that are interesting or unusual. To add to a program at this time, a number of Thanksgiving tables might be arranged for exhibition.

• • •

Anyone who has motored through Camden, Maine, in the summertime probably remembers the flower boxes maintained by the Camden Garden Club on the electric light poles along the main business street. They are long boxes of woven wire with an inside plant container surrounded by a layer of moss which helps maintain a supply of moisture. Last year's boxes were filled with German ivy and pink geraniums. I was told that the garden club persuaded the local Fire Department that it was the logical organization to care for these boxes, so firemen go out regularly on a fire truck to spray them!

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MAY WE PRESENT!

THE other day Dr. JoWit's new cream whipper was tried out in our kitchen and found to be more than satisfactory. Its flexible paddles not only whip up every drop of cream, but can be used most successfully if you want to do only about one tablespoon of cream to top off that left-over piece of gingerbread. It is very easy to clean, and since it is made of solid chromium steel, lasting service is assured.

Kitchen knife holder

There is no need to keep your knives in a drawer with other kitchen utensils where they are so liable to become dull and nicked in no time at all. Cobbs-Hamilton's new knife holder is a perfect solution. Various sized slits in a wooden wall plaque accommodate five different knives, protecting their blades and cutting edges.

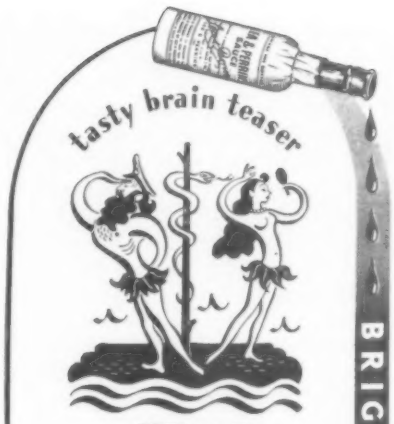
Fine arts

That all of us may enjoy the world's great art in our own homes, many museums sell excellent reproductions at astoundingly low prices. For instance, the New York Museum of Modern Art offers a color reproduction of Picasso's "Woman in White," below, in a fifteen by eighteen inch size, for only one dollar. Very interesting from a cultural viewpoint, too, is this museum's membership system, which for a small yearly sum entitles you to their catalogue books (usually five or six) and a gift of one attractively framed color reproduction.

Day and night residence markers

Here is news for all of you who want the name or street number of your house to be clearly visible both day and night. What's more, it is news about a truly artistic product. Garret Thew, an artist interested in making commonplace things beautiful, is now designing residence signs that become a part of the personality of your house. As you see in this photograph taken at night in

front of automobile headlights, the highly polished aluminum actually gleams. You have your choice of designs and letter sizes.



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The garden you live in

[*Continued from page 28*]

probably be out in the central portion because it needs full sunlight. Central pools and wall fountains may be employed in various pleasing ways. The main principle to remember here is that there should be only one feature. This should be large and prominent enough to dominate the situation; it should exhibit a measure of restraint and good taste which will prevent it from being overpowering.

Another feature which has been employed to good advantage on any number of occasions is the use of a "character tree." This can be a cedar, dogwood, hawthorn, or any other variety which gains interest because of its unusual or picturesque form. In placing such a character tree we usually select a spot which is off any axis so that while the shadow of the tree is utilized to the full, the effect is that the tree was growing in its present location when the garden was built around it. This detail can give a great deal of charm as well as an air of permanence and age to the garden.

The material to be used in the beds may be divided into two main categories: shrubs and flowers. For shrub plantings we must be very careful to select slow growing material so that the effect does not become overgrown and messy, and so maintenance does not become too great an item. A very interesting effect can be created by the use of broad-leaved evergreens which are, in the main, slow growing. In the garden designed for Mr. and Mrs. Walter Ebinger and illustrated on page 27, all the plants are evergreen with the exception of the star magnolias, and everything bears white flowers. The effect is very cool and refreshing.

If flowers are to be used, a rotation must be employed to give a continuous effect. We hear a great deal about perennial gardens which flower all summer, but I have never seen one and do not believe they exist. However, as

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our garden is so close to the house and forms an integral part of it, we must have some interest there at all times. Start, then, with bulbs for the spring season, and as soon as they are through flowering remove them and replace them with perennials. These in turn must be removed individually as they pass their prime, and replaced with annuals. As these fade they can be cut down and a real show of chrysanthemums put in for fall. This is a painstaking process but will pay dividends in attractiveness and in the pleasure derived from the garden.

A border or edging of plants should be employed with either type of planting. In the case of the evergreen arrangement, boxwood is an old standby, but it has the disadvantage of not being thoroughly hardy in some localities. The box-leaf holly, listed in catalogues as Ilex bullata, or I. crenata convexa, makes an excellent substitute and can also be confined to any size desired. If you decide on a flower border, the same plants could be used for edging and many others. On several occasions I have used old English lavender to good advantage; a delightful aroma adds to its physical attractiveness. Other selections must be based on your color combination as well as your personal preference.

One item that does a great deal to preserve the crispness and sharp definition of a small garden is steel curbing or edging. If you object to the sight of it, it can be so placed that the surface of the bed is lower than that of the turf. Though it is out of sight, the sharp line is preserved at all times with no cutting back of the grass edge required.

In small enclosed gardens, potted plants judiciously chosen and placed on steps or along the edge of a pool can lend a great deal of homeliness to the picture.

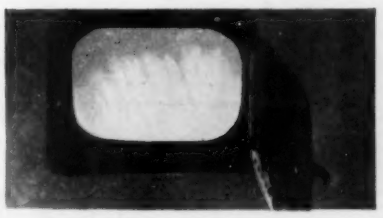
The use of vines to soften architectural lines is recommended. An effective variation is the use of espalier or trained fruit trees against a wall or building. These give height without requiring any great depth of planting, and lend an Old World atmosphere to the whole garden.

Any furniture used in the personal garden should be chosen with an eye to the conservative. In fact the general feeling should be one of restraint and showiness kept within the limits of good taste as well as within the walls. Gaudiness and the spectacular have no place in an intimate scene such as this. We will use this garden often. Therefore we want it to bring us peace, quiet, and a feeling of opulence derived from the good, deep, luscious green of the surroundings.

Iron Fireman gives self-starting, self-regulating heat from low cost coal. Clean, convenient, safe. And if you buy the Coal-Flow model, you never need see the coal

1 **"Here's ME regulating my heat for the whole winter.** I set one thermostat dial at 65° on the night side, and *this* one at 72° on the day side."

2 **"This night and day electric clock** in the basement does the timing—turns heat down to 65° at 11 o'clock—turns it up to 72° at 6 in the morning."



3 **"See that fire!** There's none better—and none with such low fuel cost. It responds instantly when the electric controls call for more heat."

4 **"What do you mean, you burn 93% air?"** "Just this—the Volumeter supplies about 15 pounds of free air for each pound of low cost coal."

5 **NO COAL HANDLING.** Here's the *Coal Flow* model. It feeds coal from bin to fire. Costs slightly more than the regular Heatmaker shown above.

6 Iron Fireman is years ahead. This company pioneered in automatic coal firing. Iron Fireman is known the world over as the standard of value in stoker design, construction, performance. See the Heatmaker at your nearest dealer. The price is the lowest in Iron Fireman history. Installation quickly made in your present furnace. Buy it by the month. Easy terms.

$220 Plus freight and installation. Slightly higher in Canada

Free Heatmaker Picture Folder. For your copy, write name and address on page margin, mail to 3055 W. 106th St., Cleveland. Factories: Portland, Oregon; Cleveland; Toronto.

IRON FIREMAN AUTOMATIC COAL FIRING

ALABAMA
Anniston—Hudson's Dept. Store
Birmingham—Loveman, Joseph & Loeb
Dothan—Blumberg & Sons
Florence—T. M. & E. A. Rogers
Troy—Rosenberg Brothers
Tuscaloosa—Louis Wiesel, Inc.

ARIZONA
Phoenix—The Boston Store

ARKANSAS
Hot Springs—Guinn R. Massey
Little Rock—Arkansas Carpet & Furniture Co.
Pine Bluff—Froug's Dept. Store
Texarkana—Ben. F. Smith D. G. Co.

CALIFORNIA
Los Angeles—Eastern
Monrovia—McBratney's
Napa—Carithers, Inc.
Petaluma—The Leader
Riverside—H. F. Grout & Co.
Sacramento—John Breuner Co.
San Diego—Grand Rapids Home Furnishing Co.
Santa Ana—Rankin Dry Goods Co. Inc.
Santa Barbara—Andera's Dept. Store
Santa Rosa—The White House
Vallejo—Crowley's

COLORADO
All Brown-McDonald Stores
Colorado Springs—The Boston Store
Denver—The May Co.
Greeley—The Greeley Dry Goods Co.

CONNECTICUT
Ansonia—Henry Kornblut, Inc.
Danbury—The Genung McLean Company
Greenwich—The Charles N. Mead Co.
Naugatuck—The Kennedy Store
New Haven—Edw. Malley Co.
New London—MacArthur's
New London—New London Genung's, Inc.
Norwalk—The Genung Company
Torrington—Morris'
Waterbury—Grieve Bisset & Holland, Inc.
Waterbury—Worth's
Willimantic—Rhode Island Textile Co.

DELAWARE
Wilmington—Kennard-Pyle Co.

WASHINGTON, D. C.
The Hecht Co.
S. Kann Sons Co.

FLORIDA
Arcadia—Dozier's Dept. Store
Bradenton—Montgomery Roberts Company
Clearwater—Myer's Dept. Store
Deland—Tyree's, Inc.
Daytona Beach—Yowell-Drew Co.
Fort Lauderdale—Read's Dept. Store
Fort Myers—M. Fussie Hill Company, Inc.
Fort Pierce—Rubin Bros. Inc.
Gainesville—Wilson Company
Haines City—Siegel's
Hollywood—Brown Dept. Stores
Jacksonville—Cohen Bros.
Lake City—Gelberg's
Lakeland—The Grand Leader
Lake Worth—The Women's Shop
Marianna—J. C. Smith D. G. Co.
Miami—Burdine's
Ocala—Rheinauer & Co.
Orlando—Yowell-Drew Co.
Panama City—Wengrave's Dept. Store
Pensacola—Bon Marché
Quincy—The A. L. Wilson Co.
St. Petersburg—The Wilson-Chase Co.
Sarasota—Montgomery Roberts Company
Tallahassee—P. W. Wilson Co.
Tampa—O. Falk's
West Palm Beach—Hatch's, Inc.
Wauchula—J. W. Earnest & Co. Inc.
Winter Haven—Fleet's Dept. Store
Winter Park—R. F. Leedy Co.

GEORGIA
Atlanta—Rich's, Inc.
Augusta—Andrews Brothers Company
Columbus—J. A. Kirven Company
Macon—Burden Smith & Co.
Rome—The Fahy Store
Thomasville—Neel Brothers
Thomasville—Louis Steyerman & Sons Inc.
Waycross—Churchwell's
West Point—Cohen Bros.

IDAHO
Pocatello—The Peoples Store

ILLINOIS
Alton—C. J. Jacoby & Co., Inc.
Belleville—Fellner-Ratheim
Belvidere—Kenyon Co.
Bloomington—C. W. Klemm, Inc.
Canton—Scripps-McCartney Co.
Champaign—G. C. Willis Co.
Chicago—Carson Pirie Scott & Co.
Chicago—The Fair
Chicago—Netcher's Boston Store
De Kalb—M. P. Malone
Dixon—A. L. Geisenheimer & Co.
Effingham—Petty's Dept. Store
Elgin—Ackemann Brothers
Evanston—Lord's
Freeport—F. A. Read Co.
Harrisburg—Hart's Department Store
Herrin—The Herrin Supply Co.
Kankakee—The Fair Stores Co.
Kewanee—Anne's
Macomb—Scripps-Reno Co.
Moline—New York Store
Mt. Morris—John Sprecher & Co.
Mt. Vernon—Mammoth Shoe, Clo. & D. G. Co.
Oak Park—Wm. Y. Gilmore & Sons
Paris—Jones of Paris
Pekin—N. Reuling Co.
Quincy—The State Street Store
Rockford—Chas. V. Weise Co.
Rock Island—Arthur J. Hause & Co.
Springfield—Herndons
Sterling—Wyne-Deaver D. G. Co.
Streator—Streator D. G. Co.
Wenona—Kurrle's

INDIANA
Anderson—Fair Store
Bloomington—The Wicks Company
Columbus—The White House
Connersville—A. E. Leiter Co.
Crawfordsville—Goodman's Dept. Store
Elkhart—Ziesel Brothers
Elwood—Wayne Leeson & Son
Evansville—Schear's Dept. Store
Fort Wayne—Frank's
Greencastle—S. C. Preve Co.
Greensburg—Minear Dry Goods Co.
Hammond—Edward C. Minas Co.
Hartford City—The Ervin Company
Indianapolis—The Wm. H. Block Co.
Kokomo—Wm. H. Turner Co.
Lafayette—Loeb's
Laporte—Levine's Boston Store
Lebanon—Adler & Co., Inc.
Logansport—The Golden Rule
Marion—The Queen City
Muncie—Ball Stores, Inc.
New Castle—Johnson-Holloway Co.
Noblesville—The Craycraft Dry Goods Co.
Peru—Senger Dry Goods Co.
Portland—Weller Bros.
Richmond—The Geo. H. Knollenberg Co.
Rochester—M. Wile & Sons
Rushville—Ralt, Thorpe, Goodman Inc.
Shelbyville—Goodman's Dept. Store
Terre Haute—The Herz Store
Terre Haute—Meis Bros. Co., Inc.
Union City—R. Kirshbaum Co.
Valparaiso—J. Lowenstine & Sons
Vincennes—Gimbel-Bond Co.
Winchester—Boston Store

IOWA
All Graham Stores
All Spurgeon Stores
Burlington—Wyman and Rand Co.
Cedar Rapids—Newman's
Council Bluffs—The John Beno Co.
Davenport—Petersen-Harned-Von Maur
Des Moines—Younker Brothers
Dubuque—Roshek Brothers
Dubuque—Stampfer's
Fort Dodge—The Boston Store
Iowa City—Yetter's
Ottumwa—W. H. Cooper Co.
Sioux City—P. S. Martin Co.
Sioux City—Pelletier's
Waterloo—The Davidson Co.

KANSAS
All C. R. Anthony Stores
All Brown-McDonald Stores
Arkansas City—The Newman Dry Goods Company
Atchison—Theo. Intfen Furniture Co.
Atchison—Ramsay Bros. D. G. Co.
Augusta—The C. R. Calvert Co.
Coffeyville—Stephens, Hayes Co.
El Dorado—Levinson's
Emporia—Newman's
Lawrence—Weaver's Dept. Store
Leavenworth—Ettenson's
Pittsburg—Newman's
Topeka—C. A. Karlan Co.

KENTUCKY
All Charles Stores
Ashland—The Parsons-Faulkner Co., Inc.
Lexington—The Purcell Co.
Louisville—Kaufman Straus Co.
Maysville—Merz Bros.
Mount Sterling—Oldham's
Newport—Stickley's Dry Goods Store
Richmond—Owen McKee
Shelbyville—Lawson's
Winchester—Vic Bloomfield & Sons

LOUISIANA
Monroe—The Palace
New Orleans—Maison Blanche Co.
Shreveport—The Hearne Dry Goods Co. Ltd.

MAINE
Caribou—Ray N. L. Brown Co.
Sanford—Dora C. Stone

MARYLAND
Annapolis—The Parsons Company
Baltimore—Blum's Inc.
Baltimore—Julius Gutman
Baltimore—Hecht Bros.
Baltimore—Hochschild, Kohn & Co.
Baltimore—The May Company
Cumberland—Rosenbaum Brothers
Frederick—C. Thomas Kemp
Hagerstown—Leiter Bros.
Salisbury—R. E. Powell & Co.
Westminster—T. W. Mather & Sons

MASSACHUSETTS
All Parke Snow, Inc. Stores
Adams—Edwin P. Shea
Attleboro—London's
Beverly—Nutter's Beverly Shop
Boston—W. Filene's Sons Co.
Brockton—Fraser's
Cambridge—J. H. Corcoran & Co., Inc.
Danvers—L. B. Alley Co.
Fall River—R. A. McWhirr Co.
Framingham—Kerwin's Dept. Store
Gardner—Goodnow & Pearson Co.
Greenfield—Goodnow's
Haverhill—Mitchell & Co.
Holyoke—McAuslan & Wakelin Co.
Hudson—Wallace's
Lawrence—F. H. Hiscox & Co.
Lawrence—A. B. Sutherland Company
Lowell—A. G. Pollard Co.
Lynn—Magrane's Store, Inc.
Malden—Young Stores Inc.
Malden—F. N. Joslin Co.
Marlboro—The Wm. A. Allen Co.
Milford—Charles E. Cooney
Natick—Colby & Co.
Newburyport—H. W. Pray Co.
Newburyport—Chas. W. Goodwin
Northampton—Hill Brothers
Pittsfield—England Brothers Inc.
Plymouth—Burtner's
Quincy—Sheridan's
Rockland—J. A. Rice Company, Inc.
Salem—Almy-Bigelow and Washburn Inc.
Salem—William G. Webber Co.
So. Hamilton—N. C. Goodridge
Taunton—E. A. Thomas & Co.
Wakefield—Paine's Inc.
Westfield—Albert's Curtain and Dry Goods Shop
Whitman—The Whitman Store
Worcester—John C. MacInnes Co.

MICHIGAN
All Abrams Economy Stores
Adrian—A. B. Park Co.
Battle Creek—Sterling Smith Co.
Bay City—W. R. Knepp & Co.
Benton Harbor—The Enders Company
Cadillac—J. W. Harvey Co.
Calumet—Vertin Bros. & Co.
Crystal Falls—E. Miller & Sons
Flint—Smith-Bridgman Co.
Hancock—Gartner's
Hillsdale—The Buchanan Co.
Holland—Jas. A. Brouwer Co.
Ishpeming—Levine Bros.
Lansing—Knapp's
Manistee—John P. Madison
Manistique—People's Store
Midland—W. R. Knepp & Co.
Muskegon—Wm. D. Hardy Co.
Negaunee—Levine Bros.
Owosso—The D. M. Christian Co.
Petoskey—Housefurnishing Co.
Pontiac—Lewis Furniture Corporation
Port Huron—J. B. Sperry Co.
Saginaw—W. R. Knepp & Co.
Sault Ste. Marie—Cowan & Hunt Inc.
South Haven—M. Hale & Co.
Traverse City—The B. H. Comstock Co.
Wyandotte—A. Loeffler & Co.

MINNESOTA
Fergus Falls—O'Meara's
Mankato—Geo. E. Brett Co.
Minneapolis—Powers
Red Wing—The Boxrud Co.
St. Cloud—Fandel Co.
Sandstone—Klein's Dept. Store

MISSISSIPPI
Greenwood—Fountain's
Jackson—Kennington's
Laurel—Fine Bros.-Matison Co.
Natchez—Cole & Co.
Vicksburg—The Valley Dry Goods Co.
Winona—Yolles & Schneider

MISSOURI
Cape Girardeau—The Buckner-Ragsdale Co.
Columbia—The Fredendall Dept. Store
Hannibal—Sonnenberg's
Independence—A. J. Bundschu, Inc.
Jefferson City—Millsap's
Joplin—Newman Merc. Co.
Kansas City—John Taylor D. G. Co.
Marshall—Wright's Dry Goods Store
St. Joseph—Townsend, Wyatt & Wall
St. Louis—Stix, Baer & Fuller Co.
Sedalia—C. W. Flower Dry Goods Co.
Springfield—The Heer Stores Co.

MONTANA
Bozeman—Chambers-Fisher Co.
Bozeman—The Willson Company

NEBRASKA
All Brown-McDonald Stores
Beatrice—Ramsay Dry Goods Co.
Grand Island—S. N. Wolbach Sons
Omaha—Brandeis Store
Lincoln—Gold & Co.
Lincoln—Miller & Paine
Seward—Seward Dry Goods Co.

NEW HAMPSHIRE
Berlin—Evans Department Store
Franklin—Holmes & Nelson Inc.
Laconia—O'Shea's
Lebanon—N. O. Langlois & Sons
Littleton—MacLeod's Dept. Store Inc.
Manchester—Jas. W. Hill Co.
Portsmouth—D. F. Borthwick Store
Portsmouth—George B. French Co.

NEW JERSEY
Atlantic City—M. E. Blatt Co.
Englewood—Weaver Dry Goods Co.
Jersey City—S. Baumann, Inc.
Jersey City—H. J. Goodman
Long Branch—Jacob Steinbach, Inc.
Morristown—M. P. Greenberger Co.
Newark—L. Bamberger & Co.
Newark—Kresge Dept. Store
Newark—Michael's Department Store
New Brunswick—Nathan's Inc.
Orange—Engel's Department Store
Passaic—J. Abbott & Son Inc.
Paterson—Quackenbush Co.
Perth Amboy—Reynolds Bros. Inc.
Plainfield—Rosenbaum's
Rahway—Harris Dept. Store
Red Bank—J. Yanko
Roselle Park—Kaplan's Dept. Store
Summit—Root's Dept. Store
Trenton—Swern & Company
Union City—A. Holthausen
Vineland—I. C. Schwarzman

NEW MEXICO
Albuquerque—The American Furniture Co.
Roy—Floersheim Merc. Co.
Silver City—Borensteins Dept. Store

NEW YORK
Manhattan—Ludwig Baumann
Bloomingdale's
Gimbel Brothers
Stern Brothers
Brooklyn—Abraham & Straus (basement)
Ludwig Baumann
The Namm Store
Wolf's Dept. Store
Bronx—Alexander's
Ludwig Baumann
Albany—John G. Myers Co.
Albany—W. M. Whitney & Co.
Amsterdam—Holzheimer & Shaul
Auburn—The H. R. Wait Co.
Ballston Spa—Westbrook's
Batavia—Scott & Bean, Inc.
Binghamton—Hills McLean & Haskins
Buffalo—Adam, Meldrum & Anderson Co.
Cortland—The Peck Furniture House
Cortland—G. H. Wiltsie
Dunkirk—The Safe Store
Elmira—S. F. Isard Co. Inc.
Endicott—The Burt Company, Inc.
Flushing—Abramson's Dept. Store
Glens Falls—Economy Dept. Store
Gloversville—Martin & Naylor Co.
Gouverneur—Charles R. Rodger Department Store
Hempstead—Franklin Shops, Inc.
Herkimer—H. G. Munger & Co. Inc.
Hicksville—H. F. Huettner, Inc.
Huntington—Asher's Fabric Shop
Ilion—Wertheim Bros. Dept. Store
Jamaica—Ludwig Baumann
Jamestown—Field and Wright Co.
Jamestown—Nelson's
Little Falls—M. Lurie & Co.
Malone—Wm. A. Empsall & Co.
Massena—Levine's
Middletown—Tompkins Dry Goods Co.
Mount Vernon—Genung & Campbell, Inc.
Niagara Falls—Beir Bros.
Nyack—Maxwell's
Oneida—Reidy-Snyder Co.
Owego—C. C. Noteware & Sons
Plattsburgh—Merkel's
Port Jervis—Denner's
Potsdam—McCarthy's
Poughkeepsie—Luckey, Platt & Co.
Rochester—Sibley, Lindsay & Curr Co.
Rome—Nelson's
Saranac Lake—W. C. Leonard & Co.
Saratoga Springs—E. D. Starbuck & Co. Inc.
Saugerties—Reed & Reed
Scarsdale—The Charles N. Mead Co.
Schenectady—The Carl Company
Syracuse—L. A. Witherill, Inc.
Tarrytown—Tarrytown Genung & Leeney
Tonawanda—Zuckmaier Bros.
Troy—Wm. H. Frear & Co., Inc.
Utica—Robert Fraser, Inc.
Watertown—Frank A. Empsall & Co., Inc.
Watervleit—The Two Irenys
Wayland—H. A. Gottschall
White Plains—Genung & Leeney, Inc.
Yonkers—Genung's, Inc.

NORTH CAROLINA
All Belk's Dept. Stores
All Efird Department Stores
All Charles Stores
All Smithey's Dept. Stores
Aberdeen—Melvin Bros.
Southern Pines—Melvin Bros.
Statesville—Ramsey-Bowles Company
Tarboro—W. S. Clark & Sons Inc.
Thomasville—Thomasville Dry Goods Co.
Tryon—The Ballenger-Jackson Co.
Wadesboro—J. C. Jones
Warsaw—A. Brooks
Washington—J. K. Hoyt
Washington—Southern Furn. Co.
Waynesville—Massie's Department Store
Waynesville—C. E. Rays Sons
Wilmington—Foy, Roe & Co.
Wilson—Oettinger's
Winston-Salem—Anchor Co., Inc.
Winston-Salem—Davis, Inc.
Winston-Salem—Haverty Furn. Co.
Winston-Salem—The Ideal Dry Goods Co.

NORTH DAKOTA
Fargo—Herbst Department Store
Grafton—W. W. Reyleck Co., Inc.

OHIO
Akron—The A. Polsky Co.
Ashland—The Home Co.
Barberton—Marshall Dry Goods Co.
Bellefontaine—Wissler Dry Goods Co.
Bryan—Uhlman's
Cambridge—Victor H. Rose
Canton—Stark Dry Goods Co.
Cheviot—John O. Wahl
Chillicothe—The W. M. Norvell Co.
Cincinnati—The John Shillito Co.
Circleville—Crist Dept. Store
Cleveland—The May Company
Columbus—The F. & R. Lazarus & Co.
Dover—Fienberg's
East Liverpool—The Frank Crook Co.
Findlay—C. W. Patterson & Son
Fostoria—H. O. Ahlenius Company
Fremont—Joseph's Dept. Store
Gallipolis—The Davis-Shuler Co.
Greenville—The Palace Department Store
Kenton—The D. B. Swisher Son & Co.
Lancaster—The Chas. F. Wiseman Co.
Lorain—Smith & Gerhart, Inc.
Mansfield—The R. B. Maxwell Co.
Marion—The Uhler-Phillips Co.
Napoleon—The Meyerholtz Store
Newark—The John J. Carroll Store
New Philadelphia—Fienberg's
Norwalk—L. M. Preis
Piqua—The J. W. Brown Store
Portsmouth—Marting's
Salem—R. S. McCulloch & Co.
Springfield—Wrens
Steubenville—The Hub
Strasburg—The Garver Bros. Co.
Tiffin—Harold's
Troy—The Steil-Grunder-Dye Co.
Washington C. H.—Craig Brothers Co.
Wilmington—Litt Bros.
Zanesville—The H. Weber Sons & Co.

OKLAHOMA
All C. R. Anthony Stores
All L. T. Hill Stores
Chickasha—The Eagle Merc. Co.
Enid—Newman's
Holdenville—Adams Quality Store
Kingfisher—Logan-Ames Co.
McAlester—Krone Brothers
Muskogee—Durnil Dry Goods Co.
Muskogee—Harbour's
Oklahoma City—Harbour-Longmire's
Sapulpa—Katz Dept. Store
Tulsa—Brown-Dunkin Co.

OREGON
Oregon City—The C. C. Store
Portland—Eastern Outfitting Co.

PENNSYLVANIA
Allentown—Zollinger & Harned Co.
Allentown—Hess Brothers
Altoona—The Wm. F. Gable Company
North Wales—H. Feldman
Oil City—The Welker & Maxwell Co.
Philadelphia—George Allen, Inc.
Philadelphia—Gimbel Brothers
Philadelphia—Lieblman's
Philadelphia—Lit Bros.
Philadelphia—H. T. Patterson
Philadelphia—M. Silverman & Son
Philadelphia—N. Snellenburg & Co.
Philipsburg—Adelman & Ratowsky Inc.
Pittsburgh—The Home Supply Co.
Pittsburgh—Joseph Horne Co.
Pittsburgh—Rosenbaum Co.
Pottstown—Ellis Mills
Pottsville—Pomeroy's, Inc.
Reading—Pomeroy's Inc.
St. Mary's—Smith Bros. Co.
Scranton—Scranton Dry Goods Co.
Shamokin—J. R. Mosers, Est.
Sunbury—Bittner's Dept. Store
Uniontown—N. Kaufman's
Washington—The Caldwell Store, Inc.
Waynesboro—The Val Smith Store
Wellsboro—Lush Brothers Stores
West Chester—Mosteller's Store
Wilkes-Barre—Pomeroy's, Inc.
Williamsport—L. L. Stearns & Sons
York—The Bon-Ton Dept. Store

RHODE ISLAND
Newport—King-McLeod Co.
Pawtucket—Shartenberg's, Inc.
Westerly—McCormick's Dept. Store
Woonsocket—McCarthy Dry Goods Co.

SOUTH CAROLINA
All Belk's Dept. Stores
All Efird's Dept. Stores
Aiken—R. W. McCreary Co.
Charleston—James F. Condon & Sons
Columbia—Haverty Furn. Co.
Columbia—Rustin Furn. Co.
Darlington—Brunson and Boatwright
Gaffney—Wyngate's
Greenville—Ivey-Keith Company
Greer—W. K. Hill
Lake City—L. T. Coward & Company
Lancaster—Parr Brothers
Mullins—Rasor & Clarvis Company
Orangeburg—Moseley's
Spartanburg—Hammond Brown Jennings Co.
Sumter—Sumter Dry Goods Company

SOUTH DAKOTA
All K & K Stores
Aberdeen—Olwin Angell
Brookings—Hauff's
Pierre—A. E. Lucas Co.

TENNESSEE
All Charles Stores
All Belk's Dept. Stores
Chattanooga—Efron's
Jackson—Holland Dry Goods & Clothing Co.
Johnson City—King's
Kingsport—J. Fred Johnson & Co. Inc.
Maryville—Efird's Dept.
Memphis—J. Goldsmith & Sons Company
Nashville—Cain Sloan Co.
Springfield—Springfield Blanket Co.

TEXAS
All C. R. Anthony Stores
All Perkins Dry Goods Co. Stores
All Perkins-Timberlake Co. Stores
Austin—T. H. Williams & Co.
Baumont—Rosenthal's
Dallas—A. Harris & Co.
Dallas—Sanger Bros.
Denison—J. W. Madden Co.
El Paso—American Furniture Company
Ft. Worth—Fakes & Company
Ft. Worth—Leonard Brothers
Galveston—Eiband's
Galveston—Kahn & Levy
Houston—Foley Brothers
Lubbock—Hanna-Pope & Co.
Mineral Wells—Poston Dry Goods Co.
San Antonio—Joske Brothers Company
Temple—McCelvey-Hartmann
Terrell—The McCord Company
Victoria—A. & S. Levy, Inc.
Waco—Goldstein-Migel Co.
Waco—Stratton-Stricker

UTAH
Provo—Butler's

VERMONT
Brattleboro—Goodnow, Pearson & Hunt, Inc.
Burlington—Louis Pine Co.
Montpelier—Gray's Dept. Store
St. Alban's—William Doolin & Co.
St. Johnsbury—Watermans Inc.

VIRGINIA
All Belk's Dept. Stores
All Charles Stores
All Efird Dept. Stores
All W. S. Peebles & Co. Stores
Ashland—D. B. Cox Co., Inc.
Cape Charles—W. B. Wilson & Son Inc.
Charlottesville—J. D. & J. S. Tilman
Clifton Forge—E. A. Snead Furniture Co., Inc.
Covington—E. A. Snead Furniture Co., Inc.
Franklin—Jones-Hayes Co.
Harrisonburg—B. Ney & Sons
Holland—Holland Jones Company, Inc.
Lexington—Adair-Hutton, Inc.
Lynchburg—Guggenheimer's
Lynchburg—McCelvey Furniture Co., Inc.
Lynchburg—J. R. Millner Co., Inc.
Lynchburg—D. Moses & Co.
Martinsville—C. W. Holt
Norfolk—W. G. Swartz Co., Inc.
Petersburg—Rucker-Rosenstock, Inc.
Portsmouth—J. S. Crawford Co., Inc.
Richmond—Miller & Rhoads
Roanoke—S. H. Heironimus Co., Inc.
Roanoke—N. W. Pugh Co., Inc.
Schoolfield—Park Place Merc. Co. Inc.
Staunton—Augusta Furniture Co.
Waynesboro—White Brothers
Williamsburg—Casey's, Inc.

WASHINGTON
Aberdeen—Geo. J. Wolff Co.
Mount Vernon—Golden Rule Dept. Store
Walla Walla—A. M. Jensen Co.
Yakima—W. E. Draper Inc.

WEST VIRGINIA
Ashland—Ashland Coal & Coke Co.
Beckley—Warren Furniture Co.
Beckley—E. M. Payne Co.
Bluefield—Bluefield Furniture Co.
Bluefield—Hawley's Dept. Store
Charleston—Peoples Store Inc.
Clarksburg—Watts-Sartor-Lear Co.
Huntington—Bradshaw-Diehl
Morgantown—S. M. Whiteside & Co.
Parkersburg—Dils Bros. & Co.
Princeton—Santon Brothers Dept. Store
Welch—Warren Furniture Co.
Wheeling—L. S. Good & Co.

WISCONSIN
All H. C. Prange Companies
Antigo—M. Krom & Sons
Appleton—The Peabody-Peabody Co.
Beaver Dam—Newton & Wenz Company
Beloit—McNeany's
Chippewa Falls—The Waterman Co.
Eau Claire—Wm. Samuelson D. G. Co.
Evansville—Evansville Mercantile Ass'n
Janesville—J. M. Bostwick & Sons
Madison—Baron Brothers
Manitowoc—Schuette Bros. Co.
Marinette—Lauerman Brothers Company
Merrill—Livingston's Department Store
Milwaukee—Boston Store
New London—Cristy's
Racine—Zahn's
Sparta—Dodge & Davis Dept. Store Co.
Superior—Roth Bros. Co.
Tomah—Tomah Cash Merc. Co.
Two Rivers—Schroeder's Dept. Store
Watertown—Chas. Fischer & Sons Co.
Waukesha—The Enterprise
Wausau—Wegner's Dept. Store
Whitewater—Whitewater Dept. Store
Wisconsin Rapids—Heilman's

WYOMING
Laramie—The W. H. Holliday Co.
Powell—The Golden Rule
Sheridan—Stevens Fryberger & Co., Inc.

THESE LEADING STORES

Invite You to study "All the Facts" before you make your selection

Three years ago, Chatham led the field in printing complete "Specifications" on its blanket labels. Both merchants and housewives welcomed this sensible, practical way of buying. The stores listed on this page are featuring Chatham "Specification" Blankets now. They invite you to study these informative labels carefully, and will help you make the selection best suited to your needs.

CHATHAM BLANKETS

The Chatham Mfg. Co., 57 Worth St., N. Y. C.

Ahoskie—Ahoskie Dept. Store
Asheville—Ivey's, Inc.
Boone—Spainhour's, Inc.
Burlington—B. A. Sellars & Sons Inc.
Charlotte—Belk Brothers Company
Charlotte—Efird's Dept. Store
Charlotte—J. B. Ivey & Co.
Cliffside—The Ballenger-Jackson Co.
Dunn—J. C. Hatcher
Durham—Ellis Stone & Co.
Edenton—J. H. Holmes Co.
Elizabeth City—Fowler & Co.
Elizabeth City—Rucker & Sheely Co.
Elkin—Sydnor-Spainhour Co.
Fayetteville—Quinn and Miller Company
Franklinton—Sterling Store Company
Goldsboro—H. Weil & Brothers
Greensboro—The Meyers Co.
Hamlet—W. R. Land Co.
Hendersonville—Patterson's Dept. Store
Hickory—The Spainhour Co.
High Point—Harllee's, Inc.
Kinston—L. Harvey & Son Co.
Kinston—A. J. Sutton and Sons
Laurinburg—John F. McNair
Louisburg—Tonkel's Dept. Store
Marion—J. D. Blanton
Mocksville—C. C. Sanford Sons Company
Morganton—Lazarus Brothers
Mount Airy—Jackson Brothers Co.
New Bern—Sam Lipman and Son
New Bern—Turner Tolson Furniture Co.
North Wilkesboro—Spainhour-Sydnor Co.
Raleigh—Boylan-Pearce Inc.
Red Springs—Graham Company
Roxboro—Peebles Dept. Store
Siler City—Chatham Furniture Company
Beaver Falls—Wm. H. Benson
Berwick—Berwick Store Company
Bloomsburg—Leader Store Company
Braddock—The Famous
Bradford—Rose E. Kreinson, Inc.
Butler—Troutman-Reiber Co.
Carlisle—Bowman & Co.
Chambersburg—Eyster's
Chambersburg—Nathan's Inc.
Chester—Tollin's
Clearfield—Leitzinger Brothers Inc.
Coatesville—Braunstein's, Inc.
Connellsville—The Troutman Co.
DuBois—The Troutman Co.
Easton—The Orr Co.
Erie—Erie D. G. Co.
Franklin—Woodburn, Cone & Company
Galeton—Lush Brothers Stores
Greensburg—A. E. Troutman Co.
Hanover—Topper-Overbaugh
Harrisburg—Pomeroy's, Inc.
Hazleton—P. Deisroth Sons
Jeannette—M. A. Gillespie Co.
Kane—Broadbent-Stitzler Company
Kittanning—The Arcade
Lancaster—Watt & Shand, Inc.
Lansdale—H. Feldman
Lansford—J. C. Bright Company
Latrobe—S. P. Reed Co.
Lebanon—The Bon Ton
Lewiston—Danks & Company
Lock Haven—Smith and Winter
Mahanoy City—Guinan's Dept. Store
McKeesport—The Famous
Meadville—The Crawford Store
New Kensington—Silverman's
Norristown—Chatlin's Dept. Store

Again CHATHAM *offers you "TOPS" in* BLANKET VALUES!

CHATHAM AIRLOOM

Light, warm, strong. Rugged "Airloom" construction — gives years of service . . . truly amazing beauty and *value*. You can't do better, anywhere, at this low price, in a blanket for general use. You'll find "All the Facts" right on the label, too, so you *know* what you're buying. 80% wool. Sells for about **$5**

CHATHAM ALL-WOOL

It's *new*, and it's a Luxury Blanket! Made of finest selected, tested virgin wool, with plenty of deep "nap" for warmth and softness—and mothproofed. Long-wearing, lustrous 4-inch binding. Ask for the Chatham "Ronda"—and see the finest blanket you could wish for. Yet it sells for only about **$9**

CHATHAM "33"

Packed with warmth and wear —and good looking, too—at a price that spells "bargain" in any town. Chatham is proud to put its name on this outstanding 1938 Blanket Value. 33⅓ wool, in solid colors or smart "reversible" combinations. Complete specifications on every label...there's no guesswork. Priced at about **$4**

These "swatches" show the 1938 Chatham range of 11 colors selected by well-known stylists. Besides the 3 outstanding values shown above, there's a complete range of quality blankets. The famous Chatham box is easy to recognize, handy for summer storage. Chatham Blankets are mothproofed.

Prices are slightly higher west of the Mississippi

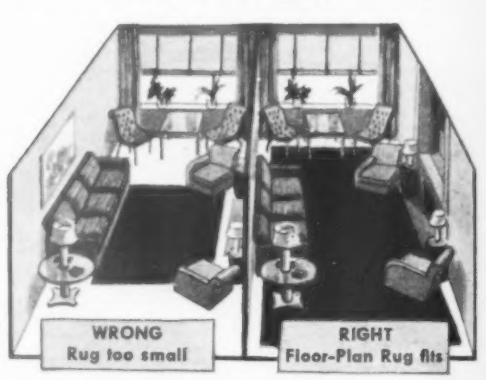
FLOOR-PLAN RUGS
TRADE-MARK

make rooms beautiful and luxurious

AT SUCH LITTLE COST

Top—Floor-Plan Rug No. 381. Middle—Floor-Plan Rug No. 371. Room—Floor-Plan Rug No. 166.

Floor-Plan Rugs have everything that you generally find only in expensive rugs. They are ready-made in 36 room sizes, so no matter what size your room, (if it is normally proportioned) you will find a size to fit* it. The colors are the smart off-shades so flattering to rooms and furnishings . . . they're the famous Alexander Smith TRU-TONE colors, equally lovely in daylight and under electric light. And you have a choice of plain colors, stunning, modern textured effects or decorator-designed period patterns. At leading stores everywhere . . . look for the gold label with the Good Housekeeping Guaranty.



***When we say FIT your room,** this is what we mean. Decorators say that there should be from 6 to 12 inches of floor space all around your room . . . this will make your room seem larger and better balanced. You can achieve this with a Floor-Plan Rug because of the wide range of carefully selected sizes . . . inexpensively, too—many are under $50. Send coupon for free booklet.

FLOOR-PLAN RUGS
TRADE MARK
ARE MADE ONLY BY

ALEXANDER SMITH

FREE Color Scheme Kit and Color Scheme Book

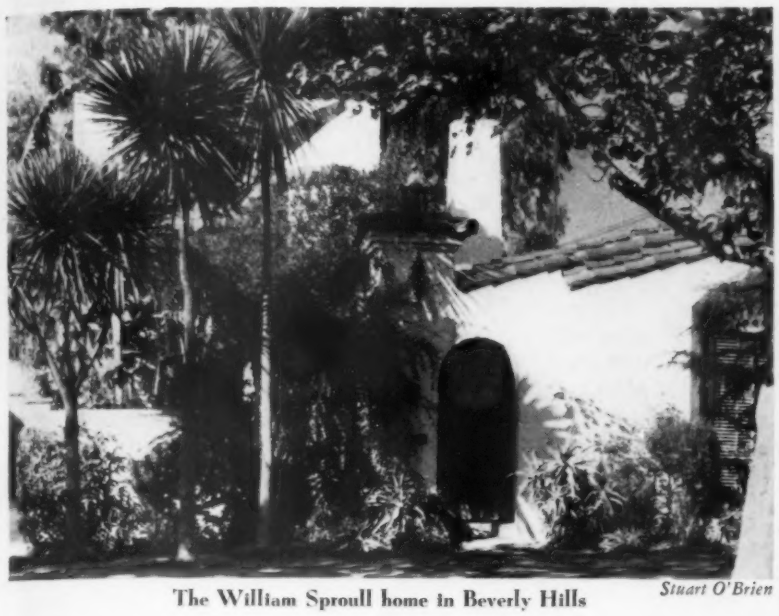
Alexander Smith Division, W. & J. Sloane Wholesale
295 Fifth Avenue, New York

Please send me a free Floor-Plan Color Scheme Kit based on a rug in.....(mention color of rug you are planning to buy). Also your free book, "A Guide to Rug Buying," containing many lovely color schemes in full color.

Name.....

Address..... AH11A

A House Surgeon Operates



The William Sproull home in Beverly Hills *Stuart O'Brien*

MARTHA B. DARBYSHIRE

A HOUSE surgeon such as Jack Moss, in Los Angeles, who puts new life into the frames of old houses, has as many problems as a hospital staff doctor. In one case the patient has a headache, in the other the client has roof trouble. The greatest difference between the work of the two men is that the doctor usually specializes in one type of work, while the house surgeon must be able to lift the face of your house or do a major and remove everything from fireplace to partitions. That is not all. If you have either to give up your home or build on an extra room to meet growing family needs, the house surgeon must be as clever as the bone specialist who fits on a wooden leg.

Adding a room to an old house, with a roof line already built to certain proportions, is the most difficult of the house surgeon's problems. In this operation the most perplexing thing is adding a second-story room to a one-story-house—which was exactly what Mr. and Mrs. William Sproull of Beverly Hills wanted done. They had to find the man who could add an upstairs room to their rambling one-story house without destroying the exterior beauty of it.

There was only one living room in the house. The Sproulls had many guests, but no more than did young Suzanne, age fifteen. If you are at all familiar with the usual hubbub which accompanies these informal juvenile gatherings you'll realize that youth and peaceful, quiet evenings just do not go together. There were no two ways about it: Susie must have room for her guests, and Mr. and Mrs. Sproull must have a place for theirs. The answer was a second large room where games could be played and the radio could be regulated to the deafening volume pleasing to children. Susie's desk was in her bedroom, but Susie was a collector and the room was bulging with her many possessions. The desk might well go into the new recreation room, making it a place for Susie to study as well as entertain.

A recreation room and study built as a second story room

In less time than it takes to tell, Mr. Moss had figured out the stairway through a closet off Susie's room. This made the entrance separate from the main

WHEN WE GROW UP-

we wont work for just any old dairy

"We girls have to be careful about our reputations. So mother told us to pick a dairy that uses Aluminum Milk Hoods on their bottles. Then we can't be blamed for dirt and germs that get into milk when poured out of bottles that are capped the ordinary way.

"Aluminum Hoods cover the top and keep the pouring lip as sanitary as the inside of the bottle itself. Flies and hands and dust can't contaminate it.

"Aluminum is waterproof, tasteproof and odorproof. And the hoods prevent anyone from tampering with your milk before you get it. So there's no chance of either your family's good health or our good name being harmed when your dairy uses Aluminum Milk Hoods.

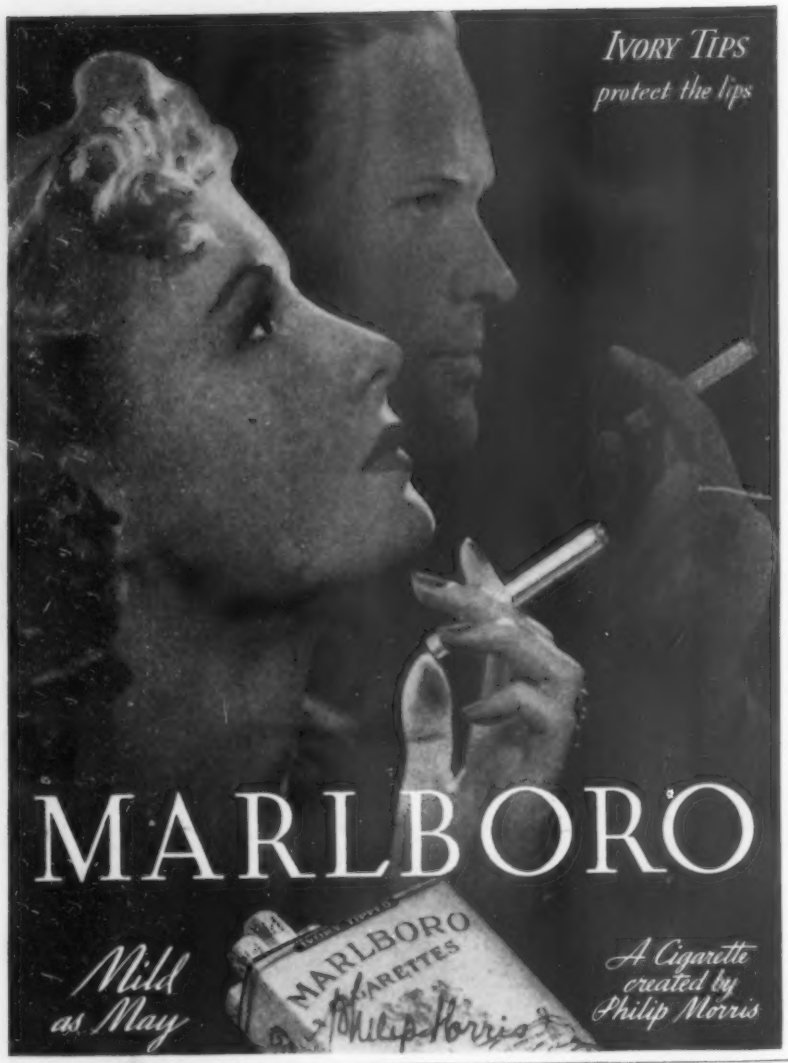
"Hundreds of dairies have adopted them. And you can easily find such a dairy to buy from. Write ALUMINUM COMPANY OF AMERICA, 1901 Gulf Bldg., Pittsburgh, Pa."

ALUMINUM HOODS FRIENDLY TO FOOD

KEEP MILK CLEANEST

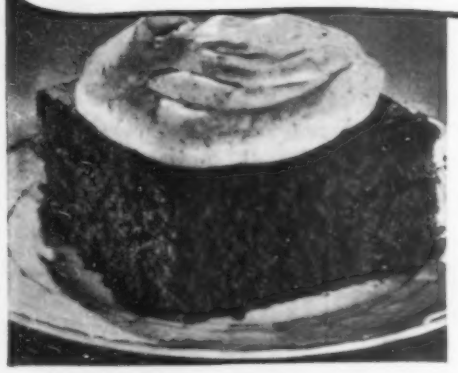
Milk capped with Aluminum Hoods keeps all its original goodness

No hands, flies, dust, or germs can contaminate the pouring lip



BRER RABBIT'S FASHION NOTE FOR NOVEMBER

DRESS UP YOUR
GINGERBREAD
WITH MOLASSES CHOCOLATE CREAM



GINGERBREAD is always in fashion for downright good eating. But with this brand-new topping of Molasses Chocolate Cream, it springs a flavor surprise.

Remember this, however: For fine-flavored gingerbread, use Brer Rabbit Molasses. Made from freshly crushed Louisiana sugar cane, Brer Rabbit gives you real old-plantation flavor every time. Get Brer Rabbit at your grocer's—today!

BRER RABBIT GINGERBREAD

Cream together ½ cup butter (or other shortening) and ½ cup sugar. Add one well-beaten egg. Measure and sift together 2½ cups flour, 1½ tsps. soda, 1 tsp. cinnamon, 1 tsp. ginger, ½ tsp. cloves, ½ tsp. salt. Combine 1 cup Brer Rabbit Molasses and 1 cup hot water. To first mixture add the dry ingredients alternately with liquid, a little at a time; beat after each addition until smooth. Bake in paper-lined pan, 9" x 9" x 2", in moderate oven (350° F.) 45 minutes. Cut warm gingerbread in squares and top with

MOLASSES CHOCOLATE CREAM: Whip ½-cup heavy cream and fold in 1 tablespoon Brer Rabbit Molasses and 2 tablespoons shaved unsweetened chocolate.

FREE! Brer Rabbit's famous book of 100 recipes, including gingerbreads, cookies, cakes, puddings, breads, muffins, candies. Clever menu ideas. Address Penick & Ford, Ltd., Inc., New Orleans, La., Dept. A-1.

Name_____

Address_____
(Print name and address)

hallway and solved the problem of the exterior appearance. Instead of the second story addition being set out to the front wall line, it is placed back about ten feet. This allows the pitch of the old roof to end under the front windows of the new addition. It is a bit of clever planning that gives an illusion of less height. In California ceiling joists are, by requirement, 2 by 4, but when a second floor is added 2 by 10 joists must be laid. To avoid a gawky, perched-in-the-air effect, Mr. Moss laid the 2 by 10 joists between the 2 by 4's of the first floor ceiling. The result was entirely successful.

The dimensions of the new room are 16 by 28 feet—large enough so that when the urge comes the rug can be thrown back for dancing. If games are the mood of the minute, there is one permanent table set up, and other folding tables and chairs stored in the closet. At fifteen, girls are becoming tea-minded. A samovar and tea cups are on a near-by table if friends drop in after school or on Saturdays. The radio is in the cupboard under the left wall shelves, while storage space for games is found under the window seat.

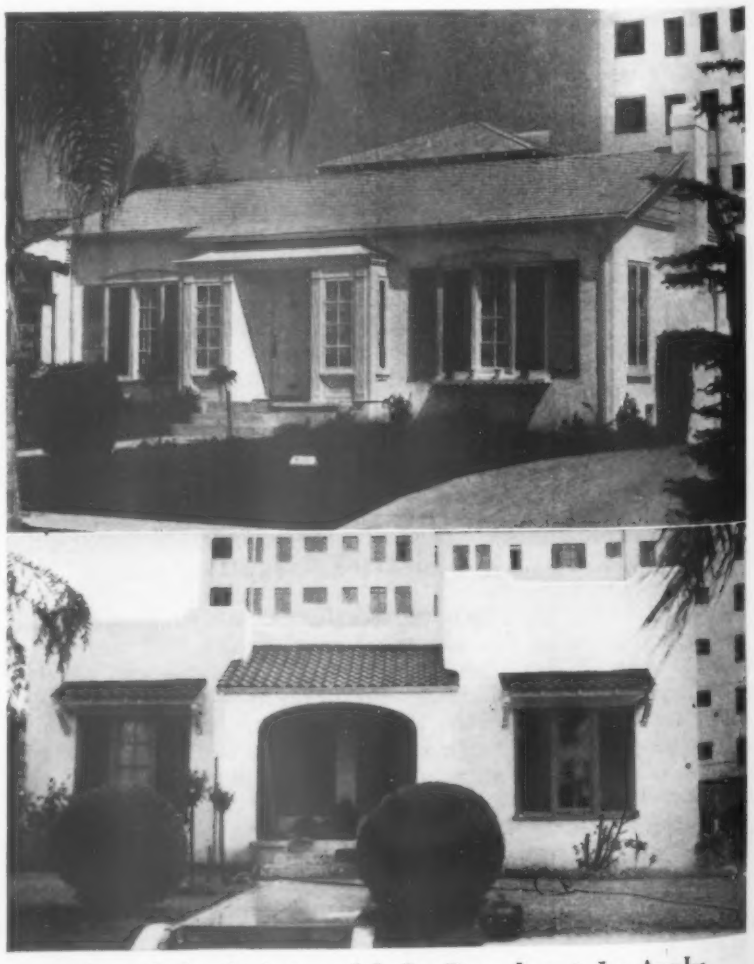
The walls, wall-valance, and ceiling are knotty pine, with the wall expanse broken by three horizontal boards that give a dado effect. Glazed chintz in a floral design of green, cedar, and blue on an ivory ground is used for the draperies, wing chair, and window seat pad. A sturdy woven rug repeats these colors and adds coral to the scheme. Quilted green glazed chintz for the sofa, cedar chintz with a coral and green design for a lounge chair, and another chair upholstered in a cedar, beige, and coral diagonal weave complete the room. The tables and Suzie's desk are maple.

Mrs Sproull is an antique collector, and her daughter already has leanings in that direction. Wisely enough the mother offers a bit of encouragement by the addition of an old rosewood clock, Welch dresser, drop-leaf table, and choice accessories such as old silhouettes, English prints, lithographs, and old oil lamps electrified. One lamp is Sandwich glass; the other has a hand-painted shade decorated with the very colors of the room.

Sunlight, streaming into the room from four sides, increases its charm. The large south window is finished with a scalloped wood valance and decorated with glass shelves holding colorful old red and white Bohemian glass, amber pressed glass, a green liquor bottle, blue Mexican glass pitcher, and Chinese snuff bottles. When the sun is too vindictive there are cedar-wood Venetian blinds to lower.

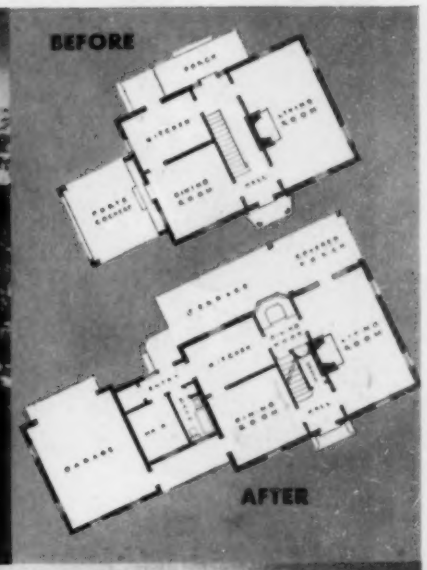
The wall shelves are decorative and afford space for the thousand and one knickknacks which youngsters collect. On the shelves

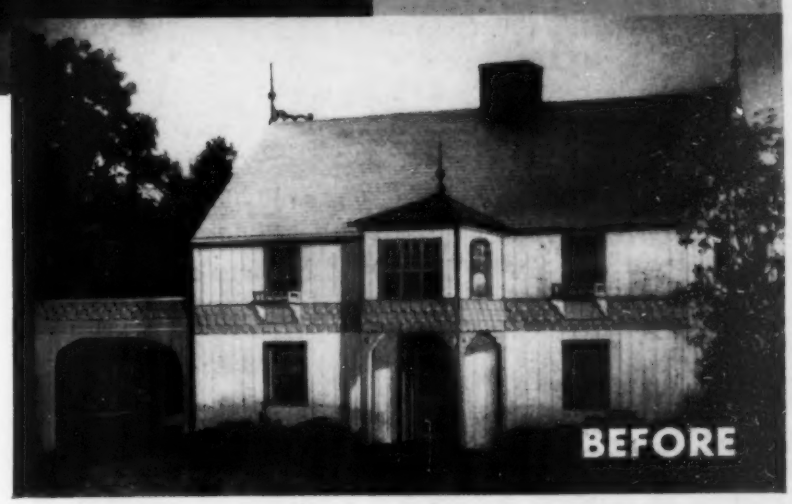
[*Please turn to page 85*]



Before and after (top) views of the Ben Piazza home in Los Angeles

HOW TO GET More for Less
AND BRING NEW CHARM TO YOUR HOME



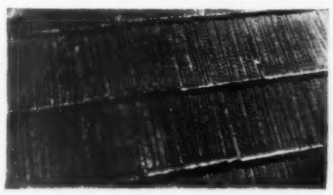


The Seventh of a Series on Home Remodeling
Sponsored by Johns-Manville

by
Crawford Heath

TRUE, it's a shabby, old-fashioned, down-at-heels house . . . true, it has so many faults we find it hard to appreciate its virtues . . . true, we're prone to say: "If only we could have a new house"—but in our heart of hearts we're not so sure.

This is *home* . . . the place to which we've hurried at the close of hundreds of days . . . out that window is the garden where we so proudly saw our first rosebushes bloom, and the lawn that we watched over so carefully in the early days.



For a new roof charmingly *old* . . . Asbestos Shingles. Fireproof, long lasting.

Yes, we may sometimes get annoyed at its inconvenience, yet if we had to leave it, we'd leave a part of ourselves behind.

Why should *anyone* consider abandoning a well-loved home, when remodeling has become so easy, such a lot of fun—and, properly handled, a job well within the means of the average family.

Almost at once, we develop a new respect for the old home. Look at that foundation, sound and solid as the day it was laid—look at those wide sills—those sturdy beams . . .

Rock Wool Home Insulation helps eliminate drafts, cuts fuel bills up to 30%—summer room temperatures up to 15°.

And almost certainly, before our remodeling is very far along, we'll gleefully discover that the old house has decidedly handsome lines. Witness the remodeled house shown above. Here, as in most cases, a few simple and usually inexpensive structural changes uncover a fundamentally sound architectural design.

The outstanding faults of this home were also fairly common ones. A new roof was needed, and new siding. J-M Shingles of asbestos cement were chosen for both—because they are charming in appearance, are *fireproof*, will outlast the house and require little or no maintenance.

For years, the north bedroom had been practically unlivable in winter and the whole house prone to mysterious drafts—while in summer one sweltered upstairs and was none too comfortable downstairs. J-M Rock Wool Home Insulation will help prevent those drafts, save up to 30% in fuel costs—and in summer, cut room temperatures up to 15° in hottest weather.

These asbestos-cement Siding Shingles skillfully simulate weathered wood. Can't burn. Permanent as stone.

An extra room was created in the basement, and both bathroom and kitchen modernized. Materials? J-M decorative wall and ceiling panels which are easy to apply right over old surfaces.

Sounds horribly expensive? It wasn't, at all. Bear in mind that J-M materials are *modern materials*—they are specifically planned to save money all along the line.

A remarkable, helpful book, "The Home Idea Book," showed this homeowner where to start, what to do, how to do it. It told him, too, all about the "one-stop" service of the local Housing Guild Headquarters, which makes every phase of the job easy and convenient.

The Guild consists of leading contractors, architects, finance agencies, real-estate men, etc., banded together to furnish complete home-repair, home-remodeling and home-building service through a single headquarters. The necessity of dealing with each one individually is thus obviated.

In addition to its information on the Housing Guild, the 60-page "Home Idea Book" contains dozens and dozens of time-, trouble- and money-saving remodeling ideas. Photos, floor plans, drawings, sketches, diagrams; it's a regular "picture book." *Tells also how you can modernize now and pay monthly out of income.*

And it is equally indispensable for the person building a new home. Shows many types of houses with floor plans, describes modern F. H. A. financing, explaining how, with a small down payment (often as little as 10%) you pay for your home in monthly payments like rent—and how the plan reduces financing costs in many cases as much as 85%. The book also contains an article on room arrangement, another on color, discusses modern materials, construction methods, shows how to get more home for your money.

Send for your copy today before the supply is exhausted.

This Housing Guild Seal identifies Building Headquarters in your town.

SEND 10¢ FOR YOUR COPY

JOHNS-MANVILLE, Dept. AH-11, 22 East 40th Street, N. Y. C. Send me "The Home Idea Book." I enclose 10¢ in coin to cover handling and postage. I am interested in the following: Remodeling ☐ Building ☐ Home Insulation ☐ Insulating Boards for extra rooms ☐ Asbestos Shingle Roof ☐ Asbestos Siding Shingles ☐. (In Canada, write to Canadian Johns-Manville Company, Ltd., Laird Drive, Toronto, Ont.)

Name_____

Address_____

JOHNS-MANVILLE BUILDING MATERIALS

You'll be THANKFUL for this TANKFUL

MONEL TANKS ARE MONEY-SAVERS IN ANY WATER HEATER

Today, thousands of home owners are saying "Thanks" to the gleaming Monel tanks inside their water heaters. From these silvery tanks flows an endless supply of perfect hot water. Hot water that is clean and clear. And *economical!*

CLEAN—Hot water from a Monel tank is clean enough to use in cooking. Clean enough to drink straight from the faucet. A Monel tank is never the cause of rust discoloration, because Monel is *eternally rust proof.*

ECONOMICAL — These Monel tanks are not plated, coated or clad. They're solid rust proof metal through and through. That's why every Monel tank carries a 20 year guarantee *in writing* against failure or leakage due to rust or corrosion. That means real savings in upkeep expense.

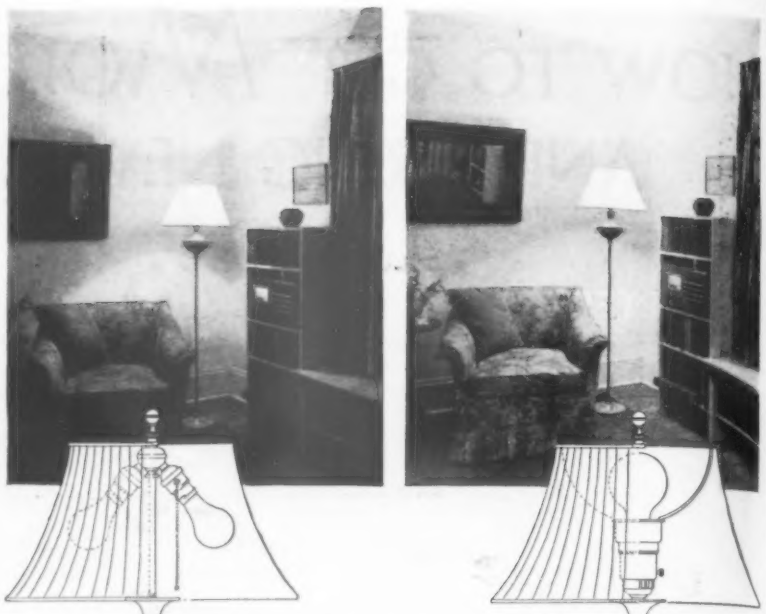
In many heaters, freedom from rust also means worth while savings in fuel bills. At the bottom of an ordinary "rustable" tank, two or three inches of rust flakes often accumulate. Takes lots of extra heat to reach the water through that unwanted "insulation". But when your water heater has a Monel tank you don't spend one cent heating up a mass of rust.

A few dollars down and a few cents a day brings the comfort and convenience of automatic hot water to your home. The leading makers of both gas and electric water heaters are now equipping their latest models with Monel tanks. Ask your public utility company or dealer for prices. And for long life and complete satisfaction, make sure your water heater—no matter what type or make you buy—has a Monel tank.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street
New York, N. Y.

Monel inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

2/3 NICKEL + 1/3 COPPER = MONEL



THE TOPS IN LAMPS

HELEN G. McKINLEY

Right view shows light properly distributed by means of a diffusing bowl beneath the shade. Left, harsh shadows are only aggravated if larger light bulbs are used in the old lamp

"New lamps for old" may now be had with almost as magical results as in the days of the Arabian Nights. It's all in knowing how to remodel old ones to bring them more nearly up to date. They will even look the same when they have been remade, but by virtue of using new convertible adapters—the tops in lamps—a softness in lighting will result which will not only complement the room in which they are used but will also be comfortable and flattering to its occupants, all because the room and the people are seen in the right light.

The convertible tops for lamps consist of a diffusing bowl (of glass or plastic material), a bulb socket within a husk made to hold the diffusing bowl, and about twelve feet of rubber-covered wire and a plug. It is also possible to get these tops with a 3-lite candle attachment. Some of these convertible tops are assembled ready to attach easily to old lamps so that one may undertake the make-over job at home, provided the lamp to be remodeled is the right subject for adaptation and the tinker is adept with tools. However, in case you are not, it is good to know that a number of lighting companies and electrical dealers carry these conversion tops and are ready and willing to service your old lamps.

The outstanding characteristic of these new tops is the diffusing bowl seen on the newer types of better sight lamps. These bowls are available in various sizes, but for the table and floor lamps, the 8, 9⅜, and 10-inch sizes will be the most satisfactory. As consistent as the old nursery story, so also the Largest Sized Bowl was designed to carry up to 300 watts, the Middle Sized Bowl up to 150 watts, and the Smallest Sized Bowl the 100-watt bulb. It is well to follow the wattages as suggested since the bowls were carefully designed with the right amounts of light to use and probably won't perform to the best of their ability if changes are made willy-nilly.

Another noteworthy advantage of these lamps is that the ones with the "mogul" sockets accommodate a single bulb which has two filaments in it from which three different stages of light may be had, using each filament singly or combining them. The two largest size bowls are usually equipped with the mogul sockets. The two sizes of bulbs for use in these are the 50, 100, and 150 watt, and the 100, 200, and 300 watt size, each with two filaments.

If you wish to retain your old lamp shade it is well to be sure it is at least 8, 9⅜, or 10 inches across the top to fit one of the three bowl sizes. The bottom diameter varies from 16 to 20

Everybody's happier....

IN A "WINDOW CONDITIONED" HOME

—Can this be winter?—Tabby's left her corner by the fire, blinks at the snow and purrs her approval. Baby, Mother and Dad join in the chorus—Yes, winter's just so many months of June to them.

BATHE IN WARMTH—right close to those big bright windows. That's the place for baby's bath. How about drafts? Nonsense—this home is "Window Conditioned."

BASK IN COMFORT—Let the winds blow—Dad's settled down for a long winter of warmth. His home is "Window Conditioned."

SMILE, BUDGET, SMILE—And why not? Fuel bills are cut up to 30%. Cleaner's bills and doctor's bills are shrinking, too. That's something to be happy about.

This winter, thousands of families will rejoice in better health, snug, warm comfort and new fuel economy—because they live in "Window Conditioned" homes—insulated by storm windows or double-glazed sash. Between the two pieces of glass, a wall of captive air is formed. This air space is proved to be the *only way* to reduce heat loss *through the glass.*

As a result, homes are warm and cozy, free from chilly drafts. Healthful humidity is maintained without condensation which fogs up windows, soils draperies and even damages woodwork where windows are unprotected. And "Window Conditioning" is an investment that can pay for itself in less than two winters by cutting fuel bills up to 30%, saving cleaner's bills and doctor's bills, too. *Reliable tests prove that "Window Conditioning" saves more in fuel costs than any other single form of house insulation.* How do you get it? Call your nearest lumber dealer today. Let him explain how he can arrange financing under F. H. A. with no down payment.

***Quality Glass Is Important*—With double glazing, the quality of the glass is doubly important since you are looking through two pieces of glass instead of one. Because of an exclusive manufacturing process, L·O·F Window Glass is noted for its greater freedom from waviness and distortion, making it especially suited to "Window Conditioning." These advantages cost you no more. When you buy winter windows or double-glazed sash, make sure that each light bears the L·O·F label. It is your guarantee of quality in window glass.**

LIBBEY·OWENS·FORD

QUALITY GLASS

LOOK FOR THE LABEL

with **WINDOW CONDITIONING**

(DOUBLE-GLASS INSULATION)

You insulate your windows by applying double-glazed sash or modern storm windows of L·O·F Quality Glass. Here's what "Window Conditioning" does for you—

1. Gives you greater comfort—better health.
2. Can reduce fuel bills up to 30%.
3. Saves you more per dollar spent than any other form of house insulation.
4. Makes uniform temperatures easier to maintain throughout the house.
5. Lessens drafty danger zones near windows and floors.
6. Makes healthful humidity possible without foggy windows, soiled draperies and moisture on window sills.
7. Reduces cleaner's bills and even doctor's bills.
8. Fuel savings help pay for a modern heating plant.
9. "Window Conditioning" is a sound investment—fuel savings alone can pay for it in less than two winters. Dividends continue year after year. Financed under F.H.A.—no down payment.

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AH-11-38

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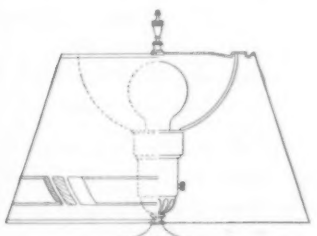
Table lamp before and after remodeling. Note the comfortable and flattering light in picture below and the definite light and dark areas in the one above

inches and the shade should be from 9 to 12 inches deep—enough to hide the bowl. If, by chance, you plan to relegate it to an inconspicuous spot in your home and make a selection for another to top off the new lamp, know the size of bowl and make the purchase accordingly. You will get better results in the bargain if you use a shade which has an inner lining of white or light ivory, although the outside may be of any color or texture that your room color scheme dictates.

As usual, "don't's" are in order. Don't try to make over a table lamp unless it is at least twenty inches in height, since a squat lamp is not only ineffectual in wide-spread lighting but also the light from it will glare at you annoyingly from the top of the shade. Don't use the small bowl on a tall floor lamp. It will not be the bountiful provider of light that you anticipate and you will be disappointed when you try to use it. Don't expect the ultimate from these convertibles. If you haven't already purchased one of the new Better Sight lamps available in a wide range of styles you will at least introduce yourself to some of their fine merits through the conversion of one or more of your older style lamps.



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3. *Costs no more than ordinary unfinished insulation board.*
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INSULATING BUILDING BOARD . . . DOES 2 JOBS AT 1 COST

Meet the rest of the Fir-Tex family:

Fir-Tex Insulating Lath—insulation plus superior plaster base, in one board. Eliminates lath marks entirely and greatly reduces plaster cracking.

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A simple movement of a lever restores current —unless danger still exists.

A Multi-breakeR on the second floor saves trips to the basement.

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The Multi-breakeR eliminates fuses and fuse replacement. It saves needless calls to the Electric Company. When a short circuit or dangerous overload occurs, it cuts off that circuit, automatically. A simple movement of a lever restores the current but the breaker will trip again if danger still exists.

Ask your architect, contractor or Electric Company about this modern convenience which costs so little.

SQUARE D COMPANY

DETROIT - MILWAUKEE - LOS ANGELES

Forlorn in May—a garden in July

[*Continued from page 26*]

available, such as flowering scabiosa, clarkia, calendulas, and others were planted; and some perennials, such as phlox, gaillardia, Japanese anemones, delphiniums, lupines, and chrysanthemums were included as a foundation for a more permanent planting to be started the next spring.

By this time we decided it was unfortunate that there was no place where one could sit to rest or to enjoy the garden except on a pile of extra stones that had been brought in for the path. But the portion of the area next the house was shaded by a peach tree and an overhanging white lilac, so why not spread the stones out and make a terrace? Promptly, the outline of such a terrace was staked and the soil removed to make room for a six-inch bed of cinders which were spread, wet down, and thoroughly tamped to form a level surface. Then the stones were fitted into place and carefully leveled, additional cinders being worked in under the irregular ones to prevent their rocking. A dry stone wall six inches high was built on the garden side to take up the natural slope of the ground. The terrace is ten feet deep and the full width of the space between the garages—seventeen feet—except for a small strip left for the vines which cover the wall of one of the buildings. It has already proved a most popular spot on hot summer days, for there is always a refreshing breeze there.

Just before the second set of pictures was taken, a background of Japanese retinosporas was planted along the south boundary to take the place of some of the cherries that had been removed in the spring and to provide a permanent screen planting. During the summer several applications of a 5-10-5 fertilizer were made at intervals, and a heavy mulch of peat moss was used around the plants. Ferns were gathered and planted between the terrace and the shrubs on the north side, and, in the fall, bulbs were planted for spring bloom.

Altogether, the planning and development of this small garden has been a most interesting and satisfying experience. With each change and improvement, comparisons can be made with what the original pictures showed. A gardener who starts late in the season with a rather hopeless situation needs encouragement, and pictures taken at intervals in any garden are useful not only as proof of achievement, but also as a record for reference, offering proof that it really is never too late to start a garden. For one who loves plants looks ahead and plans for next season while caring for this year's garden. The place available may not seem at all suitable for a "garden," but start with plans for a few plants for cutting and it may expand as effectively as this one did.

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Ornamental fruits

[*Continued from page 19*]

greater part of the growing season because of the abundance of the more familiar green coloring material, chlorophyll. This is the mysterious substance which, in the presence of sunlight, performs the miracle of photosynthesis, that is, the transformation of raw food materials in the sap into complex starches, sugars, and other products that the plant can assimilate and use in building up new tissues. During the growing season, when the chlorophyll is most active, it is produced at a rapid rate and maintained in abundant supply in the leaves. In the fall, its manufacture slows up and finally stops, and gradually that present in the foliage is used up. As the supply diminishes, the yellow color, theretofore submerged or obscured by the green, begins to show up and becomes more or less brilliant according to the kind of plant that is involved.

Red color is due to the presence of another pigment (anthocyanin) which develops in the leaves later in the season. Its formation seems to be associated with the accumulation of sugars and other carbohydrate materials. Bright, sunny days promote the development of these substances, and cool nights, by slowing up the sap flow, retard their movement out of the leaves to other parts of the plant. Consequently, when a combination of these climatic conditions occurs, the sugars accumulate in the foliage and bring about a change of color to a more or less brilliant red depending upon the amounts of green and yellow present.

From even this very brief summary, the gardener can glean several cultural hints that will help him secure bright and lovely colors in the fall garden. Of course, we cannot control the weather, but other factors play some part, especially in the development of red foliage.

1. Because the red pigment is associated with an accumulation of sugar, which is a product of photosynthesis, and because the rate at which photosynthesis goes on is proportional to the amount of sunlight, those plants which

are expected to supply vivid fall colors should be planted where they will get full sunlight. Where the light is of low intensity, whether of a shady location or cloudy weather, there is a marked decrease in the manufacture of both starches and sugars. And this means dull reds and yellows in the foliage.

II. Plants chosen and placed especially for the sake of their fall foliage color should be fed early in the spring with a complete plant food. The nitrogen it contains stimulates leaf growth, and the greater the area of leaf surface exposed to the sunlight, the greater the chlorophyll activity and subsequent accumulation of sugar. The phosphoric acid and potash in the fertilizer hasten maturity of the plant and this seems also to intensify fall coloring.

III. During periods of drought, plants should be watered generously to prevent wilting and browning of the foliage, since only normal, healthy leaves go through the coloring process.

IV. Preservation and protection of leaf area by spraying to control harmful insects and plant diseases is another means of obtaining good fall color in both foliage and fruit. The importance of plenty of healthy leaves on a plant is sometimes underestimated. It should be kept in mind that leaves are the factories where the ultimate plant foods are manufactured. Sugar is one of these foods, and it cannot be produced in sufficient quantities to help make the red pigment when the factory is operating at seventy-five per cent or less of its capacity. Leaves injured by aphis, partly eaten away by chewing insects, or damaged by leaf spots, mildews, etc. cannot be expected to develop brilliant fall colors.

Promoting good color in fruits

The development of color in fruits appears to be a part of the natural maturing process they undergo and this, too, is influenced by the amount of sunlight and climatic conditions generally. The same pigment (anthocyanin) that is responsible for red color in the leaves brings about the transformation in fruits as they change to the beautiful reds which, again, develop in proportion to the light intensity. Yellow fruits usually assume their normal color irrespective of the amount of light given them.

Plants grown in the garden for red fruit color should therefore be given sunny positions and pruned sufficiently to keep them fairly open so that parts of the plant will not be heavily shaded. Since vigorous plants bear more abundantly than weak ones, feeding is beneficial, but again it is important that this be done early.

So don't be content to admire and envy displays of nature's fall coloring in other folks' gardens. Plan for some on your own grounds. They cannot be left entirely to chance. The culminating radiance of a glorious sunset effect just before the year's twilight settles down attains its maximum splendor in the garden which is carefully planned to create that very effect. If you want splendor in your garden in future autumns, decide now to do these things: 1—Select some plants renowned for their fall foliage color. 2—Include some subjects that will provide fruit color and perhaps add one or two late flowering shrubs. 3—Place these plants where they will not be heavily or continuously shaded. 4—Give them the care, feeding, watering, pruning, spraying—which will make for their greatest health and vigor and thereby help them don their most colorful raiment before they discard it in favor of winter's drab garments or a mantle of snow.

Valuable for fall foliage color

Trees: *Yellow foliage*

Norway maple (*Acer platanoides*)
Sugar maple (*A. saccharum*)
Birches, various (*Betula*)
Redbud (*Cercis canadensis*)
Ginkgo (*Ginkgo biloba*)
American elm (*Ulmus americana*)

Red foliage

Red maple (*Acer rubrum*)
Flowering dogwood (*Cornus florida*)
Washington hawthorn (*Crataegus cordata*)
Eleys flowering crab (*Malus eleyi*)
Scarlet oak (*Quercus coccinea*)
Pin oak (*Q. palustris*)
Red oak (*Q. rubra*)

Shrubs: *Yellow foliage*

Aralia (*Acanthopanax pentaphyllum*)
Spicebush (*Benzoin aestivale*)
Witch-hazel (*Hamamelis virginiana*)
Common winterberry (*Ilex verticillata*)
Rugosa rose (*Rosa rugosa*)

Red foliage

Red chokeberry (*Aronia arbutifolia*)
Barberry, various (*Berberis*)
Spreading cotoneaster (*C. divaricata*)
Winged euonymus (*E. alatus*)
Greenstem goldenbell (*Forsythia viridissima*)
Shining sumac (*Rhus copallina*)
Smooth sumac (*R. glabra*)
Bridalwreath (*Spiraea prunifolia*)
Highbush blueberry (*Vaccinium corymbosum*)
Arrowwood (*Viburnum dentatum*)
Nannyberry (*V. lentago*)
Blackhaw (*V. prunifolium*)
Japanese snowball (*V. tomentosum*)

Valuable for fruit color

White fruit: Coral dogwood (*Cornus alba sibirica*); Snowberry (*Symphoricarpos albus*)
Gray fruit: Bayberry (*Myrica carolinensis*)
Yellow fruit: Apple, several varieties including Golden Delicious and Grimes Golden; Japanese flowering crab (*Malus floribunda*); Pear, several varieties including Bartlett and Gorham; Plum, va-

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riety Yellow Egg; Yellow cranberry-bush (*Viburnum opulus lutea*)

Orange fruit: Franchets cotoneaster (*C. francheti*); Firethorn (*Pyracantha coccinea*); Mountain-ash (*Sorbus americana*)

Red fruit: Apple, many varieties; Red chokeberry (*Aronia arbutifolia*); Barberry, many species (*Berberis*); Flowering dogwood (*Cornus florida*); *Cornelian-cherry* (*Cornus mas*); Cotoneaster apriculata; Rock cotoneaster (*C. horizontalis*); Diels cotoneaster (*C. dielsiana*); Washington hawthorn (*Crataegus cordata*); American holly (*Ilex opaca*); Common winterberry (*Ilex verticillata*); Amur honeysuckle (*Lonicera maacki*); Sargents crab (*Pyrus sargenti*); Christmas-berry (*Photinia villosa*); Sumac, various species (*Rhus*); Japanese rose (*Rosa multiflora*); Rugosa rose (*R. rugosa*); Coralberry (*Symphoricarpos orbiculatus*); Linden-leaved viburnum (*V. dilatatum*); European cranberry-bush (*Viburnum opulus*); Sargents viburnum (*V. sargenti*)

Blue fruit: Panicle dogwood (*Cornus paniculata*); Ibota privet (*Ligustrum ibota*); Plums, many varieties

Purple fruit: Beautyberry (*Callicarpa purpurea*); Wayfaring-tree (*Viburnum lantana*)

Black fruit: Shadblow (*Amelanchier canadensis*); Peking cotoneaster (*C. acutifolia*); Jetbead (*Rhodotypos kerrioides*); Withe-rod (*Viburnum cassinoides*); Arrowwood (*Viburnum dentatum*); Nannyberry (*Viburnum lentago*); Blackhaw (*Viburnum prunifolium*)

Thousands of Women go back to School

[*Continued from page 29*]

You will also find sixteen separate sheets inside, all printed in color with replicas of all the things that go into a room, except the accessories, which we couldn't have drawn to this small scale without supplying you with magnifying glasses! You will also find a big pad and a fat pencil. These latter are what we want you to begin with. Do you remember the days at school when you sat and took notes on everything the teacher said? We want you to take notes on these lessons, as they go along, so that when the course is over, you will have them complete and will be equipped to "pass your examination" and, we hope, win your I.D. degree!

"We are going to give you four lessons, and in them hope to give you some new ideas about all the new decorating ideas that are floating around this year. When the lesson is over, please don't run for the nearest exit! If you do, your education won't be complete. Instead, go down into the laboratory and do some research on your own. In other words, go down into the departments of this store where there are displays of all the things we are discussing, and see and feel them for yourselves.

"It's obvious, we think, that the small-scale replicas of wallpapers, floor coverings, fabrics of all kinds, furniture, and all the rest, even though shown beautifully by our artist on the sheets in your school bag, cannot possibly give you a true impression of the actual things they represent. How can you really know what the lovely new pinks in fabrics look like, or what we mean by 'blonde finish' in furniture, or what texture in a rug looks like to the eye or feels like to the foot, unless you see them 'in the flesh'? How can you appreciate and understand new window treatments, new arrangements of accessories for the mantelpiece, the modern way of arranging furniture, just from words spoken up here on this platform? The answer is, you can't! If each of you had a private laboratory at home, holding all the new things of this sort that designers and colorists and technicians and manufacturers had been working on for months, perhaps you could manage. But I don't know anyone who has such a wealth of material to work with. And here in this store you have the advantage and great privilege of a laboratory all pre-arranged for you."

Then one went home and cut out, in miniature, these very same things she had heard discussed, had actually seen in the store, and whose color, lines, texture, and price she knew. Instead of cutting out mere "paper dolls" she was really cutting out and putting into her room actual merchandise which she had seen and personally selected because it most nearly approached her ideal of a living room. She was having fun, of course, for every miniature room is fun and every woman still likes cutting paper dolls. But with her miniature room, she was doing some mighty important things, for she was putting into actual practice all those principles of good decoration which she had heard that day. In other words, actually applying to a room of her own taste, those principles without which no room can be really correct. At the end of "school" some stores held graduation exercises and gave nice, fat prizes for the best rooms. Others set up some of the prize-winning rooms or gave other recognition of merit to the brightest "pupils." But in each and every "schoolhouse" there was the kind of spirit and eagerness for knowledge and home improvement that sends a schoolma'am-editor back to her desk, brighter and better for her experience. If you were not on our roll call, we're sorry. However, you will enjoy looking at the five rooms "teacher" did.

How to Get BARGAINS in Insurance

You know — as all good shoppers do — that you can't get bargains unless you know what you're buying. And that holds true when you buy insurance for your home.

Therefore, if you want to save money on premiums; if you want to get the right type of coverage; and if you insist on getting the very best service, there's only one thing to do. Go to your local insurance agent or broker — the man who takes a *personal* interest in your problems. Ask him to explain everything — the various forms of insurance, the difference between stock and mutual service. And most important, have him outline — through a complete analysis — a perfect protection plan for your home.

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THE *Diary* OF A *Handyman*

T. E. WHITTLESEY

Friday, September 16.—The man who builds a new house today need not fear unsightly cracks around the rim of his bathtub. There are available now brackets of steel to support the tub from the wall studs which is preferable to having it rest on the floor beams. My house was built before we knew this trick, so that the plaster or tile was bound to pull away from the tub as the wooden floor beams went through their inevitable process of shrinkage.

The gap had opened up to something under an eighth of an inch two years ago, and not only was it unsightly, but when the overhead shower was used the water found its way through the crack to appear as a wet spot on the ceiling below. I stopped that quickly enough by caulking the crack with a homemade mastic. If you put in putty or plaster of Paris the caulking has no flexibility, and the crack will again appear above or below your stuffing. What I used was a thick paste of litharge and glycerine mixed on a sheet of glass to a consistency which permits it to be forced into the crack by the putty knife yet is not so thin that it will fail to stay put when you smooth the front surface to line up with the plaster face. The glaring red color will worry you as it did me until I found that it can be painted after a few days, when the outer surface becomes firm. The inside seems to remain soft, keeping the crack filled even as it continues to expand.

Saturday, September 17.—This afternoon I tried a further refinement of the tub crack solution. These bright metal moldings have captured me. First it was for edging the linoleum counter top; now I find it made for covering that crack between bathtub and wall. Bought a set of these moldings as made for a five-foot corner tub. In section the molding is a sort of thick crescent, one flat edge to fit against the wall, the other against the top ledge of the tub. There is a corner section and there are two end sections each of which keys into the straight molding, so there is no bending to be done. Here, too, a mastic is used to fill the crack and form an adhesive bed for the metal molding. With each set come two bottles of liquids which when poured together form a rubber-like paste. I spread a thick line of this along the crack after opening it up with the putty knife so as to give it a good key into the slot. Then I buttered the back of the molding with the same paste.

By this time I was nearly convinced that the handy man had come a cropper. The black sticky paste was getting all over the top ledge of the tub and up on the clean cream of the painted plaster. Moreover, the instructions had undoubtedly been right when they warned that the mixture would begin hardening at once. However, I was in for it now, so I pressed the buttered molding into place, tucked in the corner and end pieces, and took account of stock. More mastic was needed to fill, at some points, even though along most of the length it was smeared on too broadly. I filled in the gaps with a putty knife and found that in spite of my race against the hardening action I had to press the molding firmly into contact with wall and tub and hold it there until it no longer could spring away. Not until then did I dare attempt to remove the surplus. Softly I locked the door as a precaution against the horrified remarks of the family if they were to see the sight that I saw—"What on earth! Why do you attempt work that requires a specialist? Now we'll have to replace the tub and replaster the room!" But my first attempt to wipe off the black, sticky crust that was hardening all over tub, wall, and me brought a grin of relief; the stuff rolled up and came off as rubber cement rolls up and leaves perfectly clean the surface on which it has started to harden. In a few moments the last traces of a handy man in over his depth were obliterated and the door flung open to invite inspection of a perfect job of modernization.

Tuesday, September 20.—"I'm a mole killer by trade," as one of the characters proclaims in Barrie's play, "The Little Minister." I have, however, a vast dissatisfaction with the small measure of success I've achieved in that trade. The moles tunnel under my borders, run sapping operations

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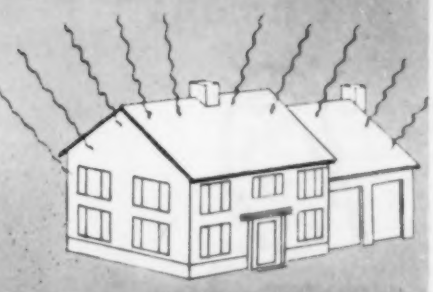

But you allow **Heat** to leak out of your house year after year

-destroying comfort
-endangering health
-wasting fuel

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under my lawns and follow their traditional underground warfare upon grubs without the slightest fear of me or so much as a tremble at my bloodthirstiness.

Many of the well-known methods of warfare against the moles may be efficacious—if the supply of moles is not too great. With me, there is a mounting conviction that the mole is immortal. He hasn't even an Achilles heel. The trouble is that my garden is a clearing in the woods; my destruction of mole life might reach staggering figures, but his breeding rate is too much for me. Nevertheless, today I used a new weapon with a faith undimmed by constant and continuous failure in my warfare. Bought a five-pound can of calcium carbide, the chemical we used to use in generating gas for bicycle lamps. It looks like crushed macadam, harmless little stones, but when water is poured on it a pungent gas is generated. It is a heavy gas, so I put a pinch of the stones into the mole hole at the top of a slope, poured in some water, and quickly closed the hole. In theory the gas flows down the run and makes it uninhabitable. The residue is merely lime, which can do no harm to adjacent plant life. A friend of mine tells me he used this method twelve years ago and hasn't had a mole since, but he isn't surrounded by an ideal breeding ground, as I am.

Thursday, September 22.—It is curious how long one can put up with makeshifts. When I built my house I included no special place for garden tools. Standing them somewhere in the garage seemed good enough. Long habit has established a corner inside the rolling doors where spades, forks, hoes, rakes, and the like are stacked. The smaller tools such as trowels, weeder, pruning shears are laid on a bag of fertilizer or in the wheelbarrow.

I think what roused me to a better scheme of tool storage was the competition, a year or two ago, held in connection with the International Flower Show. Several schemes for a garden tool room were developed—models of order and neatness. There was a potting bench, with bins underneath for the various supplies one constantly needs—lime, peat moss, bonemeal, leafmold, fertilizer, and sand. There were racks for pots in graduated sizes, labels, raffia, stakes. And the tools were hung up, each in its place.

Tonight I made a start at bringing my own tools into order. I drilled some holes in the concrete wall of the garage, put expansion sockets therein, and thus secured with screws a twelve-inch pine board, twelve feet long, flat against the wall with its top edge five feet above the floor. Against the board face I held, one after another, the larger tools in a logical sequence, tracing on the board in heavy pencil their rough silhouettes. Each tool brought its own problem of support. A couple of large nails would have served in most cases, but I rejected that easy way out as impermanent—the nails would soon work loose under the weight of anything larger than a trowel. Wood blocks, cut to special shapes and screwed to the wall board, seemed best for the larger tools. All I could do tonight was get the wall board up and marked for the tool positions. Though I had more length than I needed, I spaced the tools rather close together, hanging the smaller ones between, along the lower edge of the board. There were several feet of blank space left—a cordial invitation to get some of the newer tools. Perhaps that will help me in justifying the spending of something over the garden budget.

Saturday, September 24.—Last spring I set down a note in my garden diary that three peonies had been showing up more poorly each year. Just what was wrong remained to be found out. Peonies are among the old settlers in the garden—they take a home as given them and make the most of it, usually quite happy unless too often disturbed. These particular three just had to be disturbed or they wouldn't be with us much longer. This afternoon I lifted them—a job calling for the most solicitous care. I started far enough away from the center of the clump to make sure that the spading-fork would not touch the sweet potato-like roots. Very gingerly I worked toward the clump on its root level, letting the soil fall away from the tangled fleshy roots. It was a case of starvation, apparently, in the case of two clumps, for the roots of a near-by birch had been stealing all the spare nourishment. The third clump, I'm afraid, merely lacked sufficient sunlight. Using a hose without a nozzle, I washed the root systems free of soil after which I cut each clump into two or three divisions, each showing two or three eyes where next year's growth would start. These are as tender as the tip of an asparagus shoot and as easily rubbed off. Planted the divisions in more favorable locations in the border, having dug the new holes over two feet deep and incorporated leafmold and coarse bonemeal in the bottoms. On a thin layer of good topsoil I set the divisions, eyes pointing up and about two inches below the surface. Next spring they should do better, but it will take two or three years to get them functioning again like old settlers.

[*Please turn to page 86*]

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TIME DEALS GENTLY WITH
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A house surgeon operates

[Continued from page 74]

at the left of the window Susie has assembled an animal collection including carved ivory cats and mice from China, totem poles, an Australian boomerang, a Fiji Island head wreath, cactus fans from Arizona, dolls from Honolulu and Mexico, wooden shoes, and so on. Is it any wonder Mrs. Sproull complained that Susie's bedroom was crowded?

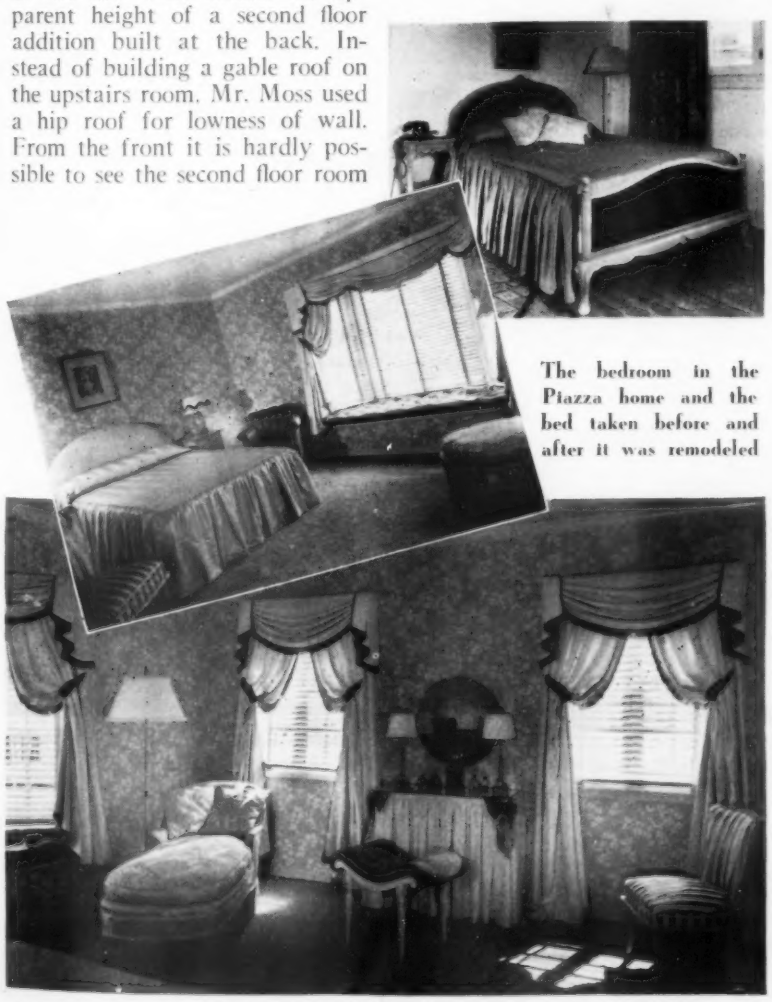
The wall shelf at the right houses a few pieces of Spode, old stone ware, Wedgewood, milk glass, and luster. You become attached to fine old china and glassware when you have it around—that is Mrs. Sproull's theory and it is a good one. By the time Susie has a home of her own she will probably be an old hand in the art of collecting. In the meantime, she has a recreation room and study all to herself.

IN ANOTHER case, Mr. and Mrs. Ben Piazza of Los Angeles needed an extra bedroom. Their house was also only one-story high, but their problem was different for it meant changing the flat-decked roof line at the front of the house. Mr. Moss's plan included a gable roof. As well as lending new character to the house, the high level ridge line of the new roof lessens the apparent height of a second floor addition built at the back. Instead of building a gable roof on the upstairs room, Mr. Moss used a hip roof for lowness of wall. From the front it is hardly possible to see the second floor room above the front gable roof. At the back of the house, the second story bears no resemblance to a perch, such as often is the case in adding one lone room.

The decoration of the new Piazza bedroom includes a delightful color scheme of antique white against a background of ashes of roses with an accent note of blue. The carpet is light rose-beige, and the wallpaper has an ashes of roses background with a floral design of white clematis. Periwinkle blue is carried as an accent note in the chainet fringe and satin lining of the antique white moire draperies, dressing table skirt bows, metal feather tie-backs, blue and eggshell striped satin cover on the straight chair, and the blue satin cover of the dressing table stool. Upholstered in tea rose satin damask, the chaise longue is indeed a handsome addition to the room.

The upholstered bed, which is shown in its before and after stages, is an old one. In reconstruction the foot was cut down and the headboard shape altered. In the new version, with its antique white taffeta upholstered headboard and matching hand-quilted bedspread, the old bed regains youth.

Our secret ambition to build a house of our own is a noble one. But the success of Jack Moss in remodeling puts a new light on the possibilities of the old house. Remarkable changes may make it a new house!



The bedroom in the Piazza home and the bed taken before and after it was remodeled

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3 Permanence: Kimsul is highly resistant to fire, vermin and moisture.

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6 Proper Thickness: One-inch Kimsul provides maximum comfort and fuel savings for the investment.

7 No Waste: Every square inch is usable.

8 Ease of Handling and Installing: Practically no cutting or fitting when installing Kimsul.

9 Expandability: The small sample of Kimsul (in photo at left) has been expanded to six times its original length without lessening its thickness or its heat stopping effectiveness. This feature speeds up and lessens installing costs. *Reg. U. S. & Can. Pat. Off.

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OF NEW KENSINGTON, PENNA.

The diary of a handyman

[Continued from page 84]

Monday, September 26.—Fastened the assortment of wood lugs, brackets, knobs, and brass hook screws on the garden tool wall board in the garage, then took it from the wall and gave the woodwork a priming coat—back, front, and edges. Used "outside white" paint which I had thinned with about one sixth its bulk of linseed oil.

Wednesday, September 28.—Some canterbury bell seedlings, blue and pink, that have been growing in the coldframe since started from seed last June, seem husky enough to get out into the garden world on their own. This evening I lifted them, one by one, with all the soil that I could keep on their roots and put them in the border in groups of from three to six, yanking out some spent annuals to make room. Great garden material, these biennials; anything that induces me to grow a new crop every year for next year's bloom has *got* to be good.

Saturday, October 1.—Rain kept me out of the garden today but it put me at a job indoors that has long beckoned. My electric bells—front door, kitchen door, and dining table buzzer—have always been hooked up to a nest of dry batteries hung over a cellar girder. They go on strike at the most inopportune moments, so that if I forget to bring home new batteries we're likely to be without bells for two or three days. Today I ended battery trouble once and for all. From the electrical supply store I bought a little transformer that would step down the 110-volt lighting circuit to 8 volts. Shutting off the house switch, I set the little transformer where the dry batteries had stood, hooked in a piece of Bx cable from a nearby junction box to the primary circuit poles of the transformer, connected to the secondary circuit posts the bell wires which had been joined to the dry batteries, checked over all these connections, threw on the house switch again, and tossed the old dry batteries into the ash can.

Tuesday, October 4.—With all this talk about the inhumanity of poison gas in warfare, I feel a little guilty about those moles. The calcium carbide seems to have done its work. No underground activity visible in the borders these days. New runs appear now and then at the edge of the woods which I promptly tramp down. If the moles will only respect that Verdun line and not try to pass it, we'll both be happy.

Thursday, October 6.—The problem of unattached keys is certainly one that a paternalistic government will one day reach. I've got a two-quart tin can in the workshop wherein I deposit every key that has lost its mother lock. Sooner or later the problem of disposing of this metal will have to be faced. Possibly the hunt for what to do with old safety razor blades will help.

I have five doors with cylinder locks, including two garage doors and a door from garage to the basement. Each has three duplicate keys—*bad*, rather, for many have joined the unemployed. Luckily, these locks are all from one maker and the keys are similarly slotted, so today I took out four of the cylinders—from all but the front door—and laid them before a locksmith. Giving him a key to the front door, I asked him whether he could reset these four cylinders to conform to it. It took him not over half an hour, and now I have to carry but one key, which will unlock any of my doors that happen to be closed against me. The other keys, now quite useless, I've put in the key can, not knowing what else to do with them; perhaps some day the price of old brass will go up.

Saturday, October 8.—When I jotted down the kitchen's shortcomings a couple of months ago the kitchen table was on the list. Its loose enameled steel top was to be secured firmly in place, and the legs were to have large casters permitting easy movement. The family seem to have a trace of elephant blood in their veins, for they never forget. I kept arguing in self-defense that this table was an insignificant factor in the kitchen's functioning, but to no avail. So today I got at it. Now here is where the handy man comes into conflict with the kitchen operations. My theory was that to make a real job of this table it should not only be on larger rubber casters, but should be raised so that its top would line up exactly with the counter shelf. It could then be used as an adjunct to the shelf, as a place to put dishes ready to be washed. "Not at all," says the kitchen management. It seems this table is used for various purposes—first, as a dining table for the maid when, and if, we have one. In the second place, a lower working space is needed in the kitchen for rolling out pastry, and similar mysterious operations. My attempt at efficiency being vetoed, I therefore bought a set of rubber casters about three inches in diameter, and found in the shop

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two pieces of six-inch board which I cut to fit the width of the metal top, rounding the top edge of the wood so that the strips would fit snugly into the overhanging rim. Screw holes in the metal made it easy to fasten these in place after they had been screwed down upon the original table top. After figuring what additional height this operation and the large casters would give, I sawed off this amount from the legs, drilled holes, and put in armored sockets. I was afraid that the mere holes in the wood would wear and that the casters would soon become loose.

Wednesday, October 12.—The moles *have* crossed the Verdun line, to be repulsed again with calcium carbide gas. I'm afraid the war is going to settle down to a perpetual struggle, which is all right with me unless I should be called away for a month, in which case I suppose I shall have to hire an army.

Saturday, October 15.—I'm beginning to suspect that I'm a queer sort of gardener. The results of my labors with plants and the soil mean very little to me compared with the fun I get out of the labor itself. The perfect flower that I have nursed to its unfolding doesn't interest me any further; others may pluck it and get what enjoyment they may. If it is not plucked by someone else I would soon cut it off and throw it away, thus relieving the plant of the labor of seed production. Spring, the season of most glorious blooms, when most plants are achieving their garden destinies, is by no means as enjoyable a time for me as is this, the early autumn, when I am beginning preparations for the garden of another year. Yanking out spent annuals, forking over a section of the border that is fallow, deep trenching to approach more nearly that depth of top soil that we read about in accounts of English gardens and never quite attain for our own—these are some of the real joys of the garden for me. I'm sure I get more fun out of putting the garden to bed for the winter, re-arranging for heights, color, period of bloom, cleaning up, feeding, putting in more leafmold, than from displaying the finished product to even the most appreciative of my visitors.

I suppose this is partly because the garden is always out ahead, leading one on. Today's chrysan-

[*Please turn to page 96*]

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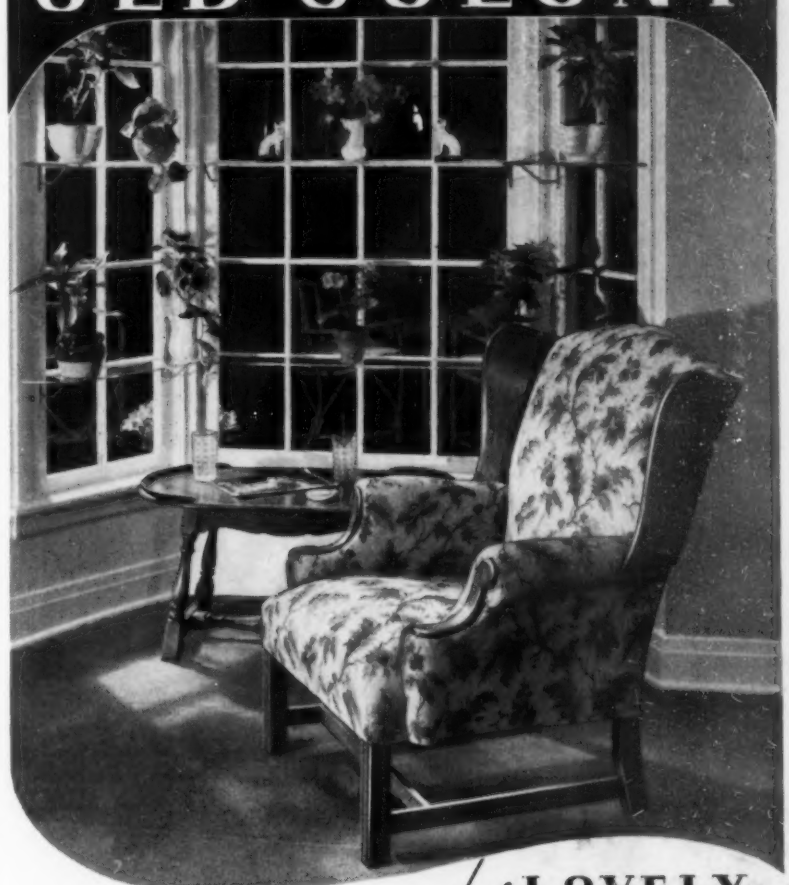

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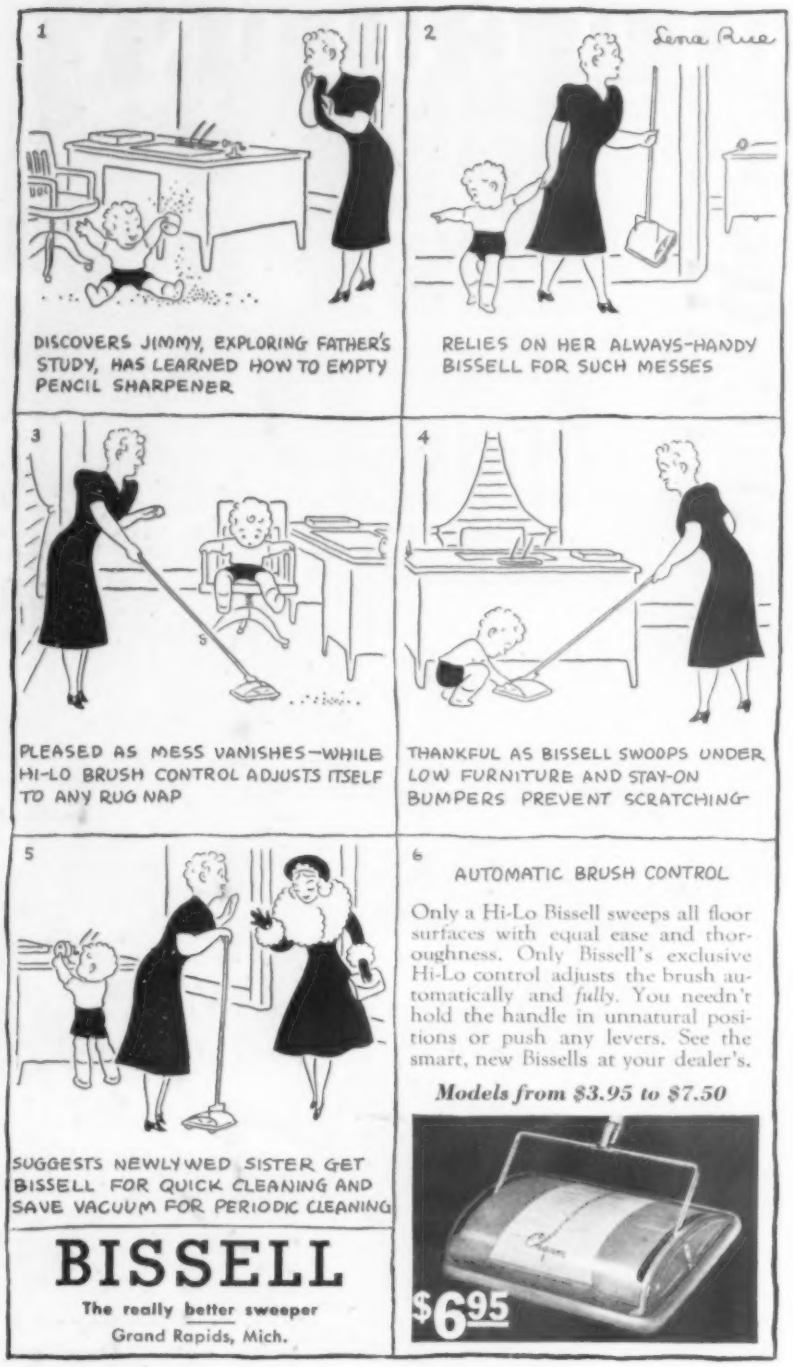
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Romance of etched glass

[*Continued from page 64*]

trating every line exposed by the print, thus forming a pattern.

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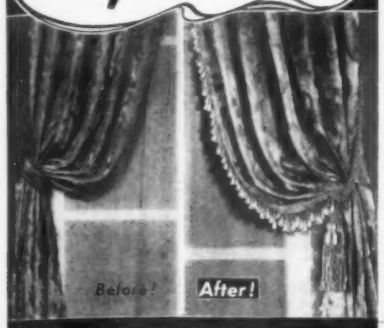

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For rent—furnished

[*Continued from page 23*]

which you deplore in advance. But she will assure you that rents have gone up, and that there are very few places that you could live in at all under that figure.

You spend the next day or two going in and out of houses. You meet some of the oddest people you ever met in your life. You develop a whole new set of prejudices. You begin to loathe the inventor of matched over-stuffed furniture; taupe color will become offensive to your eye. You pick your way among piled-up furniture in a house which everyone assures you will be ready the next day, although painters are perspiring patiently all over it. You move hurriedly away, wiping off paint spots as you go.

You will encounter smells which

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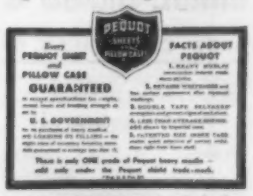

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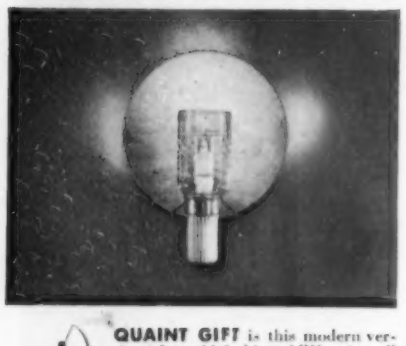

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defy analysis. You tell the agent, through your handkerchief, that you could not live with a smell. She affects not to notice it. You begin to feel completely desperate. You try to communicate your need for something less depressing, more colorful. She says she knows exactly what you mean, dearie, but if you want to pay only this much you can't expect to get a cute place. You didn't ask for cuteness, but of course she knows exactly what you mean. People who live in attractive houses either stay in them or get a real rental.

In fact, your agent by this time is rather disgusted with you. She tries her last weapons. "You must remember, dearie, that children are a great drawback. Many people simply refuse to rent to children. I am only showing you the places (and we have every rental in the city) where the owners can be persuaded to take children." Here she checks her speed, with an eye for the policeman in rather thin ambush on the next corner. "And then too you have a dog. I couldn't begin to tell you how difficult that makes it. Last year one of our clients had a bill for forty dollars from puppy spots on her rugs. And dog hairs, too. And really, no one with a garden would dream—"

Here you offer at once to release her from the embarrassment of showing such undesirable tenants around. She jumps as if you had stuck a pin into her. She explains rapidly that she herself has no objection to either children or dogs, adores them, in fact, and is only telling you how extremely lucky you are to be able to look at anything at all.

When you are worn out with looking at deadly places, all more expensive than you had hoped for, you will find it. It will not be perfect; you will have to compromise in several ways. But finally you will find a house that a real person has lived in and loved. You will take the first deep breath you have taken for a long time. You will want to sing. If the owner is showing it to you herself you will long to kiss her. You will overlook holes in the carpet, chips in the paint, the long drive to town. If someone loves it you can live in it.

You will be surprised at the things you will learn to do without—and with. You will wonder how anyone can use a coffee pot holding one and a half cups. Why should there be six pie pans and no platter? How can you substitute a dozen tiny and adorable pitchers, all colors, for a casserole? The fact will remain, though, that doing the dishes will be much more fun. In fact all the housework is more of a lark when it is some one else's house and you are working with new tools.

IT'S TOO LATE TO MAKE THIS NECESSARY LIST AFTER FIRE STRIKES

WHETHER you realize it or not, every fire insurance policy that you have requires that all lost and damaged property must be named—before insurance is paid.

That's a hard thing to do *after* a fire. But it is easy to make an inventory of your property, and be prepared in case of fire.

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You may have to resort, of course, to indispensable Mr. Kressworth for some gadgets which you simply can not live without. But you may learn to do as other people do. A friend of mine rented a house without a rolling pin one summer and learned that a long olive bottle would serve her as well as it had served her land-lady. You also learn the delights of other gadgets which you had never thought of using. I remember the sheer pleasure I took one summer in a de luxe omelet pan.

Part of the fun of living with some one else's things, I suppose, is that deplorable part of your nature which makes you enjoy seeing into lighted windows on an evening's stroll. That is fascinating enough even when there are no people visible. When these entrancing glimpses are prolonged, as they are when you actually live with the pictures, draperies, and furniture, that deplorable part of your nature is thoroughly delighted.

Naturally you can not help speculating about the people whose character and taste are laid bare on every side of you. You begin to wonder what sort of people had lived in those other houses which you looked at but could not bear to live in. There was something even deadlier than the inhumanity of the hotel bedroom about some of them. They must have been lived in by people who were either stonily indifferent to them, or else actively filled with hatred and disgust. Houses are sensitive things; they show whether they are hated or loved.

This house which you have at last found has been loved. That is why its chips and shabbinesses are not repellent. You recognize that the wrinkles worn by living in it only add a decorative charm to its kindly face.

If your house belongs to an artist you are indeed in luck. You will learn something about color and the charm of unconventional and apparently asymmetric arrangement. You will be tempted to experiment, when you get home, not only in your furnishings but in your apparel. I learned once that turquoise and deep bright blue could be lovely together. I also learned that on a shelf of gay glass bottles in a window the blue-green glass insulators from telephone poles could add an amusing interest.

Of course you can learn some different sorts of things about your absentee owner. I do not mean that you pry about in the attic to do so. Once we lived in a really charming house with, actually, a well-filled bookcase in the living room. We saw the backs of some recent best-sellers, and, pleased to be able to catch up with the times for a change,

"Chess" by Joseph Margulies

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Each piece bears this seal

we took them down. On opening them we were confronted by the respectabilities of Dickens, Shakespeare, and Scott. We still wonder where those gaudy dust jackets came from. Did the owner buy the popular novels, throw them in the fire in disgust, and then wrap the outraged classics in their clothes? But why?

The thing cuts both ways, naturally. You must speculate now and then about the character which you are revealing to your own tenants at home. You try to see your own makeshifts as they appear to the eyes of the McPhersons and the Smedleys. What did they think of your ingenious method of stopping the leak in the inner-spring mattress with adhesive tape? How well did the vacuum behave for them? What do you suppose the McPhersons thought of all the pictures you hung on the walls of the basement stairs? What would anyone think of the assortment of galoshes and lampshades, recipe folders and cleaning brushes, doll furniture and cans of spices on the stairway shelves? What did they think that summer when the children found some loose seeds in a drawer and planted them among the flowers in the front yard? Were they pleased to have lettuce and radishes among the zinnias and marigolds by the front driveway? Do the Smedleys entertain their friends at dinner with tales of what they found in the little house they lived in three years ago last summer—my dears, you would never believe it!

The Bar Nothing ranch

[*Continued from page 22*]

daughter must dream of fairyland when she sleeps in her mahogany poster bed with its canopy of pink point d'esprit edged with Cluny lace. A handsome spread of pink, blue, and white crepe de chine rosettes is most appropriate. The dressing table skirt and curtains repeat the canopy fabric. Intriguing blue bows tied around white flowers are scattered all over the pink wallpaper, thus lending pattern interest and setting the color scheme. The carpet is blue broadloom, a slightly darker shade than the bows of the wallpaper.

Step into Mrs. Condon's dressing room for a minute, and you'll get that urge to spend hours dressing for a party. A lacy white floral design on soft spring green wallpaper makes a flattering background, while the deep green carpet is as practical as it is restful. It is hard to tell whether the full-length mirrors or the dressing table would attract most attention, but the former are unusual so we'll begin with them.

Just as every little girl in pigtails visions herself as the central figure in the most beautiful wedding ever to be held, so does every woman vision the ideal "hope chest"—and *Cavalier* has made that dream come true.

Sweetheart, Mother, Daughter, Sister or Wife will welcome a storage chest that simultaneously is a beautiful, sleek piece of furniture, modern as today.

You'll find a whole floor full of bright ideas in cedar chests, at your favorite furniture or department store. Come in and get acquainted with the new, improved Cavalier cedar chests of 1938 . . . and ask, also to see the new designs in Cavalier bedroom suites.

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Behind the mirrored doors, running diagonally with the wall, are corner closets with special shelves for shoes, hats, and other things that never seem to have a place of their own! Then there is another dainty white dressing table skirt here, this time with green silk edged ruffles. The round stool that goes with it has a satin cover of small, bright colored flowers on a white ground.

Not shown in the photographs is an especially interesting, colorful hall bay window, which is indicated in the plan. Here the draperies, bright colored flowers on a gray ground, are nice over white net glass curtains. In front of this window is a mahogany desk, made from a fine old melodeon, and a chair upholstered in rose petit point.

Window gardens make cheery rooms

[*Continued from page 17*]

winkle or myrtle) may be used if the room is kept fairly cool; indeed, most foliage plants do better where there is only moderate heat. Practically all the sedums will live in the house and a number of them will bloom all winter. "Baby's tears" (Helxine) is cheerfully green, and geraniums, fuchsias, and kalanchoe will bloom even for the inexperienced. Bulbs of all kinds add charm and make possible a succession of bloom over several months, some flowering in pots of soil, others in bowls of pebbles or of water. Of flowering plants, it is possible to bring many kinds in from the garden provided they have been cut back and made compact and stocky; some can be collected in fields and woods (taking care not to include any protected by conservation regulations); still others will have to be purchased from florist shops or greenhouses.

In a window arrangement, a few vines may well be placed at the base and used sparingly as background material, being allowed to run up the edges or window facings and then across the top, or twine around the curtain rod, or up from a colored glass bowl suspended from the center of the upper facing. The larger pots can go on a shelf fastened to the window sill, in an ivy stand, or at the ends of the lower shelves. Four- or five-inch pots are about as large as can be used successfully. It is often interesting to have the center container of a different shape—a gaily colored ivy glass or bowl, for example. But do not let your love for plants lead you to overload your shelves.

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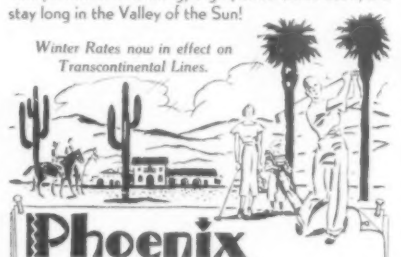
There's never a discordant note to mar the 'harmonious life' in Arizona's warm, dry Valley of the Sun. Sheltered by mountains of pastel hue, and surrounded by Nature's own cactus garden, this vivid Valley... with its neighborly, cordial people... its leisurely air of contentment... its acre after acre of trim orange groves, lofty date palms, and soft, grey-green olive trees ... is the perfect setting for the home-of-your-dreams.

Phoenix, and nearby Mesa, Glendale, Chandler, Buckeye, Tempe and Wickenburg, urge you to come soon, and stay long in the Valley of the Sun!

Winter Rates now in effect on Transcontinental Lines.



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For successful results the window garden must receive regular attention in accordance with the respective needs of the different kinds of plants. Those in clay pots often do better when watered from below by setting the containers in pans of water until the soil is saturated; leave them until the soil is definitely dry on top before repeating the treatment. As the vines cannot be moved after they get well under way, they will necessarily have to be watered from above, with a sprinkler or narrow spouted watering can.

Insect pests must be considered. If a plant is only lightly infested, wiping the leaves with a damp cloth or syringing them with clean water is usually sufficient; if severely attacked, wash it with soapy water or spray it thoroughly with one of the so-called contact spray materials sold for the purpose. These may be nicotine preparations or the newer, non-poisonous products.

To prevent the soil from becoming depleted of fertility, keep on hand a supply of concentrated, balanced plant food, or fertilizer tablets, and about twice a month apply some to the soil and stir it in, the dose to be determined by the kind and size of the plant and the directions accompanying the material. Any good fertilizer can be used in solution form in moderation. Also keep on hand in the basement or garage a box of good soil in case it becomes necessary to add a little to a pot now and then, or to repot a plant when it outgrows its container.

Keep all dead leaves, stems, and seed pods trimmed off and, above all, as already mentioned, be sparing with the heat in the room where you have your window garden.

Some window garden suggestions

In sending in the photograph reproduced at the lower right-hand corner of page 17, Miss Ruth M. Noble, of Forest Hills, New York, wrote: "As our window sills are narrow and we have little space for plants, I decided this year to give up a window seat to their use. It was a simple matter to arrange the plants there, but, the window seat being low, the pots did not look well. It came to me that if I could only bring in part of my white fence from the garden the effect would be much nicer. I tried to buy a low fence such as is sometimes used around the tree at Christmas time, but it was not high enough to hide the pots, so I decided to make one. A package of garden markers—forty for ten cents—seen at a local store gave me an idea. I bought three packages and a length of one-quarter inch square wood strip to which

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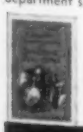

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I tacked them; then I painted the whole thing white. A Jerusalem-cherry which has bloomed nicely looks very attractive with its 'boughs' of fruit hanging over the fence. I have had many compliments on my garden and thought some of your readers might like to make one like it."

The large illustrations on page 17 show three of six exceedingly interesting window plant arrangements designed to fit different conditions, entered by six garden clubs in the Garden Club of America section of the International (New York) Flower Show of 1937. At the top of the page is shown the selection of plants capable of withstanding "hot and dry conditions" which won first prize for the Garden Club of Wilmington, Delaware. Here, of course, were seen mostly succulents, including eight species of Echeveria, three of Aloe, four of Stapelia, three of Haworthia, and individual specimens of several others such as Sansevieria zeylanica, Peperomia tithymaloides, Gasteria hybrida, Aechmea hystrix, and Sempervivum giganteum; also the useful climber, Philodendron cordatum.

The center arrangement of "plants for a cool window" was staged by the Short Hills (New Jersey) Garden Club. It included several quite familiar subjects, such as English ivy, wandering jew (*Tradescantia* or *Zebrina pendula*), crocuses, hyacinths, Begonia semperflorens, periwinkle, grape-ivy (*Vitis rhombifolia*), bloodleaf (Iresine), and a new species of Philodendron, P. micans. The picture at the bottom shows the Bedford (New York) Garden Club's suggestions for a "window with sun." Here a background in shades of green is provided by grape-ivy, Asparagus sprengeri, Philodendron cordatum, and Aralia elegantissima, while color notes are supplied by Crassula portulacea, or Japanese jewel-tree, geraniums, white and yellow callas (Zantedeschia), hyacinths, Begonia semperflorens, and Clivia.

THE other three windows in this instructive class were arranged by the Rumson (New Jersey) Garden Club which took second prize for a "window without sun"; the Garden Club of Orange and Dutchess Counties (New York), whose terrarium and appropriate surrounding material took third prize; and the Hortulus Club (Connecticut) which staged an unusual collection of "plants grown in water, not necessarily aquatics." The collective effect of these bay windows was to emphasize the necessity of choosing material carefully in relation to every situation and its controlling conditions of light, temperature, and humidity.

FOR THANKSGIVING—
Baked Alaska
FRESH FROM THE OVEN

FOR BAKED ALASKA . . . make meringue of 3 egg whites, 3 tbsps. powdered sugar, ½ tbsp. lemon juice or ¼ tsp. vanilla. Cover a board with white paper, arrange thin sheet of sponge cake on paper, place 1 quart brick ice cream on cake, having cake extend ½ inch beyond cream. Cover entirely with meringue; spread smoothly. Brown quickly in hot oven (450° F.). Top off with an Old Gold, tasty, *always fresh!*

and these *ALWAYS FRESH*
"Party" Cigarettes

QUICK from the oven to the table is the rule for Baked Alaska. You must have this delectable dessert entirely fresh—while the ice cream is firm and the meringue is airy and light.

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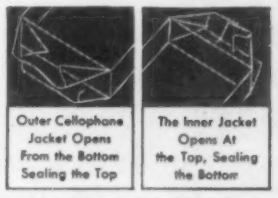

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First Steps Toward a Greenhouse

WILMA A. LEES

THERE is a saying that "we should not look too far ahead for our pleasures; happiness is a day-to-day affair." With many of us, that is the way we garden. We feel that after each active season we must, for five long months, be content with our garden magazines and books, a few pampered house plants, and those invaluable pepper-uppers, the seed catalogues. Then with the coming of spring, we rush frantically around, forgetting many of the important things we learned during the winter months in our endeavor to get everything started at once. All too late we realize that those petunia seeds should have been started early—by the middle of March at the latest—and that they and many other annuals, both flowers and vegetables, would reward us with much more bountiful returns over a much longer season if given a head start before the outdoor planting season arrived.

That is how it was with us for years—but now we know that many of the gardener's problems can be solved by the introduction into his affairs of a small greenhouse. Our discovery was made by a sort of stepping-stone process, beginning with flats of seed planted in April, the seedlings being coaxed along in the sunny window of the living room. Next came hotbeds made in the prescribed manner with messy manure in a crude wooden frame covered with old window sash. The next step was a tiny greenhouse—ten feet long, seven feet wide, and five feet high to the eaves—made of about ten pieces of two-by-four, boards from old packing cases, a roll of roofing paper, and some glass doors from an old bookcase. A large hotbed sash found in the barn serving out its time as a window was used for half the top; the other half we had to have made to order.

The only heat was provided by lead-covered electric wire run under the soil in the benches. We used 120 feet of it (at six cents a foot), and the total cost of everything, including a thermostat to control the heat, was around twenty-five dollars. We were fortunate in obtaining a thermostat which had been used as a demonstrator; a new one would have made the final figure a trifle higher than this.

The farmers (mostly truck gardeners) in this section often have some of the benches in their large greenhouses heated in this way to insure the germination of their seeds; for with them a late crop may mean a total loss of profits. Of course, those houses are also heated with steam or hot water; in our case, we depended solely on the wires in the soil, and on the sunlight. And that is where our extra hotbed sash gave us a helping hand; they were placed over the benches each afternoon and left there to hold the heat in. If the next day was bright and sunny, they were removed; if not, they were left on. A house of this size warms up quickly with the sun shining on it, and even on quite cold days is likely to require ventilation. This was easily provided by opening either the little window in the front corner or the big door at the back which led into the barn. That door, you see, was there in the first place, and we just built the greenhouse around it, making the three-foot wide bench a little narrower on one side to accommodate it. This same arrangement could be worked with a door into a kitchen or garage, thus saving the extra expense of building a door and frame.

Moisture resistant benches

The benches were also built of packing case boards, but this isn't a good idea as we learned the third year when the bottom fell out of one of them. A wood more resistant to moisture and rotting, such as redwood or cypress, should always be used—for the benches at least. In filling the benches we used soil from our own year-old compost pile made up of alternate layers of soil (which was rather clayey) and a mixture of horse and cow manure which also had stood a year and been re-stacked two or three times. The compost was sifted and mixed with equal parts of leafmold and sand before putting it in the benchs. These were made quite deep, the bottom being covered with three inches of sand on which we laid the heating wires as shown in the diagram; we

Mrs. Lees's little greenhouse is built against the barn

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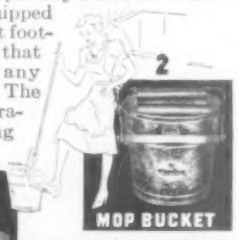

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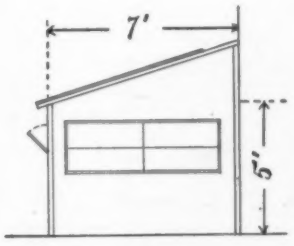
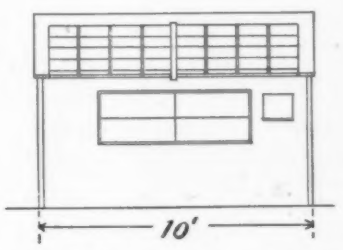
then covered the wires with another inch of sand and a sheet of wire mesh, or "hardware cloth" as it is cometimes called, to prevent damage being done to the wires with trowels or other sharp instruments. About six inches of soil on top of this filled the benches to within three inches of the top, which is just space enough for the seedlings when they are up and covered with the sash on cold nights. Of course, if more headroom is needed as they grow, small blocks of wood can be placed under the corners of the sash, as the temperature of the soil at this time is usually high enough to permit this slight circulation of air. We set the thermostat at sixty-four degrees, and when the soil temperature goes above that it automatically shuts off the electricity; consequently, the greater the air space above the plants, the more electricity is consumed.

Our two menaces

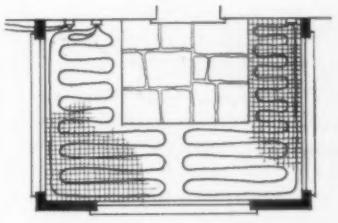
The little plants thrived on the moist, warm conditions in the benches and only two things bothered us; mice and damping-off, that fungous disease scourge of baby seedlings. At first we solved



Side view showing sash forming part of side and sloping roof, and the little ventilating door, hinged at the bottom and held in place by a chain or wire



Front view showing front window, ventilating door, and two top sash nailed to a central supporting two-by-four. The house was sheathed with roofing paper



Top view or plan showing flagstone floor, benches with heating wires laid four inches apart and connected with the thermostat and the box junction

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How quickly you form an attachment for walls like these of Western Pines! Yet lovely as they are at first, a new loveliness comes with age. For the passage of time serves to mellow these woods; to soften and deepen their friendly tones to a glowing, quiet beauty. And this is only one of many ways in which the Western Pines can fit gracefully into your home — bringing a character, delight and durability all their own.

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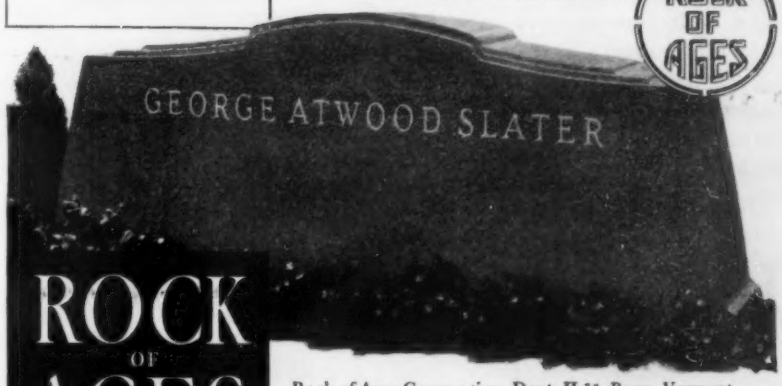

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Please send me your 1938 illustrated book, "How to Choose a Memorial," with design suggestions, epitaphs, symbolism, etc.

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Then, you'd better just make up your mind and *have* one. There never was a finer toaster, or a more beautiful one. The graceful lines of this "toast-masterpiece"—the delicately etched decoration—the lustrous chromium sparkle . . . why, merely looking is a pleasure.

And the pleasure deepens when you taste toast made on this new Toastmaster automatic pop-up type toaster. It makes *your* kind of toast every time. Just set the indicator button for Light, Dark, or In-Between—and leave the rest to the toaster.

The Flexible Timer regulates the toasting time to a "T"—fast when the toaster is cold, still faster when it's hot. Then, when the toast is done to a turn, up it pops and off goes the current, automatically. No watching, no turning, no burning!

See this new Toastmaster* toaster wherever fine appliances are sold. And don't forget that there is a 1-slice toaster, too, just right for smaller families.

JUST LIKE HOME—Most good restaurants and hotels serve delicious toast made on Toastmaster Toasters.

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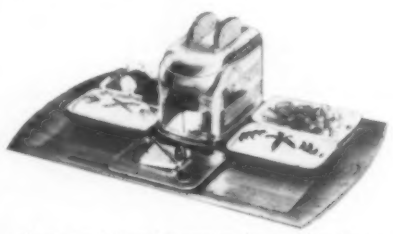

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the damping-off problem by cooking the soil in a big kettle on top of the kitchen stove; but water had to be added and the mess had to be stirred and it would plop all over things until the kitchen was spattered with gobs of mud. After a half hour of cooking, the soil would be rushed out of doors, dumped into a flat and left to dry until it could be sifted. This method was slow and rather messy, but it was very satisfactory for rare and expensive seeds such as some of the primulas and the double petunias.

However, since then I have learned something better and easier from a neighboring nurseryman whose methods I admire and whose seed flats never show any damping-off. His answer was Ansul dust, which looks like fine charcoal, comes in air-tight tins, can be had at most seed stores, and is easy and pleasant to work with. It is mixed with the soil according to directions on the can and the mixture must be allowed to stand a few days before seeds are planted in it—as I learned to my cost when, the first time, I did not follow carefully the directions given.

MORE recently I have come across a formula for a formaldehyde dust which is also good for sterilizing soil. To make it, slowly add one ounce of formaldehyde (40%) to six ounces of powdered charcoal, stirring constantly; when well mixed, put in a covered container and shake vigorously; then sift to break up any lumps and store in an air-tight jar. To use it, sift the soil to be sterilized, and spread out one inch thick in a large flat or shallow box. Then apply the dust at the rate of one-half ounce to each square foot of soil, mix thoroughly, place soil in bench, and leave it for twenty-four hours before sowing seed and seventy-two hours before setting any seedlings in it.

(Both Mrs. Lees's recommendations are good, and there are now available other materials, such as Semesan, red copper oxide, etc., with which seed, too, can be treated, thus still further preventing losses from damping-off. If local stores cannot supply these soil and seed disinfectants, apply to your county agricultural agent or your state experiment station for advice.—HORTICULTURAL EDITOR.)

The mice were an even more difficult problem, having brains, nimble feet, and bodies just made for squeezing through the smallest places. We tried everything we could think of and caught many, but still they came, feasting mainly on the large seeds with a positively uncanny knowledge of where they were. Fortunately there were some kinds that the mice apparently did not like, so when April came I did have some nice plants to set out. Also as it became warm enough to leave both door and window wide open all day long, the mice departed—perhaps to look for more tender morsels.

Most of our seeds were planted the first or second week of March; others, like marigold and zinnia, not until April 1. When it became necessary to transplant (before anything could go outdoors), brackets were put up in the corners of the house, and boards wide enough to support flats were placed across them. We even placed one board across the top of the house, from side to side, which I never failed to bump my head on when, immersed in my work, I would rise to stretch. This arrangement accommodated fifteen medium-size flats and nearly doubled the capacity of the greenhouse until I was able to put the first established transplants out in the coldframes to harden off.

That little greenhouse has since been abandoned for a nice, new, modern structure built where we can enjoy it morning, noon, and night just by the mere physical effort of opening a door in the living room and stepping down one step. A veritable garden it is, green and sweet all the year 'round, where calendulas bloom at Christmas time and nasturtiums climb happily up wire supports and form an arch overhead. In such surroundings, it seems, anything is possible. But, while enjoying it, we cannot forget our simple, successful first attempt which introduced us to the joys and generous opportunities of a small greenhouse.

The diary of a handyman

(Continued from page 871

themums are pretty good, but nothing to what I shall have next year when I've divided them in the spring to give the younger shoots more elbowroom, pinched back the tops more rigorously, kept them growing more steadily through the summer months. This hardy aster is rather nice, but next year I must have four times as many of them, and better foliage to show them off.

Anticipation is much more stimulating than realization. One of the best gardeners I ever knew, after years of unremitting care and experiment, finally reached a point where she felt that her garden could no longer be improved. Was she happy in reaching the end of a fifteen-year quest? No. She sold the place and started anew with virgin land.

THE CURTIS PRESS, INC., U. S. A.

The well-dressed window wears two Cloth Shades

INSIDE— Suppose you have a room that's cold or dull in Winter. Change window shades! Let the chill light stream in through a warm color . . . like Chrysanthemum . . . the sunbeam-yellow cloth window shade at the top of the page, and pictured again, in the cheerful dining-room immediately above.

INSIDE— Suppose you delight in the thought of a gay mood on a gray day! . . . You can create a nice "warm" glow by putting up Sunrose cloth window shades, especially *styled* for Winter. See what a big difference it makes to change window shades, when you change to Winter curtains and draperies!

OUTSIDE you want uniformity! Therefore, *two window shades per window;* the inner one for the room-scheme, the outer one (close to the glass), to blend with house exterior. The Springleaf Green window shades, above, are a tone lighter than the shutters. Or, with blue shutters, use Larkspur Blue.

Have you ever thought of using window shades in sets *of two?* Double shades can double your enjoyment of the windows in your house. And right now is the time to put up two shades at each window. They will prevent as much as 43% heat loss through the windows! Correspondingly, next Summer, your double shades will help to shut out heat, and they make light regulation easy too.

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